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House
Beautiful
Furnishing
Annual
1926

The ATLANTIC MONTHLY COMPANY

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THE HOUSE BEAUTIFUL FURNISHING ANNUAL

1926



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THE HOUSE BEAUTIFUL FURNISHING ANNUAL

1926

A COMPREHENSIVE AND PRACTICAL MANUAL
FOR THE GUIDANCE OF ALL WHO SEEK
COMFORTABLE AND ATTRACTIVE HOMES

*With Contributions and Suggestions by Experts
in Every Department of Interior Design
Finish and Furnishing*

AND

AN INTRODUCTORY CHAPTER ON BASIC PRINCIPLES

BY

FISKE KIMBALL, M.Arch., Ph.D.

Director of the Pennsylvania Museum



*With many illustrations including colored
plates, sketches, and diagrammatic plans*

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PREFACE

HERE is a book for all who have a house to decorate, a room to furnish, a chair to buy, or a picture to hang. *The House Beautiful Building Annual*, recently republished in a comprehensively new edition, tells all that a layman needs to know of architectural construction. This companion volume gives the corresponding information concerning interior design, the selection and arrangement of furniture, and all the elements of that white magic which transmutes a house into a home. A clear statement and discussion of the principles of design may be found here, for such a background of general knowledge is useful in the consideration of each particular problem that arises, but no attempt has been made to set forth in meticulous sequence the historic periods of interior design and furnishing. Period styles in pure perfection are essential for a museum and desirable for a movie, but a house is not a domestic pageant, and if my parlor is pretty and comfortable, anyone may have Queen Anne's.

Of one thing we are quite certain. This is a practical book. Buy it the day the plasterers move out (if a self-respecting plasterer ever does move out!). Even that's too late to garner all its usefulness. You ought to have it at your elbow when you spread the very first sketch plans on the desk before you. Read it, study it, use it, and you will be rewarded abundantly. I have built and furnished a house. I have come, I have seen, I have been conquered, and I know.

When a house is built or a wing added, how should it be furnished? Shall the owner seek professional advice or rely upon his own?

That is a question for each individual to answer. People who know the effect they want, and know how to get it, had best work out their own problem. But most of us are not so gifted. We need criticism, suggestion, knowledge, and usually profit by them. All these, remember, can be had of a decorator. Select your adviser and consult him if you wish, but do not surrender your own personality. Rather secure his aid in expressing your own character and taste. This is just what a good decorator is trained to give.

One of the really important things for the house-builder to learn from this book is the necessity of planning well in advance for every detail of a room. If you can make your plans for furniture at the same time you are making your architectural plans, then your interior and exterior design, conceived as a unit from the beginning, will be harmonious, and give corresponding pleasure. Before you begin the erection of your house, make for yourself a picture of every room. Know, for

instance, the measurements of the wall spaces you desire for your living-room, and in your mind's eye adapt your furniture to it. See the whole creation in line, mass, and color, and visualize the relation of each room to its neighbors. If you can get your architect and decorator working together so that there will be a team of three of you at the very start, your home will be a success; but you must realize that it is your home and that it is you yourself who must comprehend every design in three dimensions, forecast the whole scheme of color. That is work for a trained imagination.

The line which divides the work of the architect from that of the decorator varies with the practice of every office, if not with the habit of mind of every client. Some architects wish to remain in supervision until the interior work is complete, the furnishings selected and actually in place. Others prefer the collaboration of a decorator, employed as a landscape architect might be employed at an early stage in the planning. Usually an architect's office, which customarily does interior decoration, includes all such work in a separate department, regulating the charges according to decorators' standards. In a house where no decorator is to be employed, close coöperation between architect and client is absolutely essential to a satisfactory result.

The services of a trained decorator can be helpful in achieving interiors of distinction at a saving of anxiety and expense to the client. The decorator's experience in design, purchase, and assemblage of furnishings gives him a definite advantage. The danger lies in divorcing the owner's personality from the house he occupies. The house, always remember, is his and his alone.

For decorator's services there are several methods of payment. He may, as a contractor, agree to furnish at a given price all the work shown on drawings and explained in specifications. Or he may, as a builder sometimes does, work at cost, plus a definite percentage for overhead expense and profit. Nowadays the prevalent practice is for a decorator to make no charge for services (except, perhaps, an initial consultation fee), but to realize his profit like any retail merchant through buying for his client from wholesalers and charging the retail price. It is customary also to ask a small fee for estimates and plans submitted at a client's request, but not carried through, as well as for the supervision of workmen other than members of the decorator's own staff.

When an understanding has been reached between client and decorator as to the character and requisites of the work in hand, the decorator commonly submits

PREFACE

detailed schemes for each room, supplying color samples, sizes of fabrics and rugs, designs for wall paneling, and so forth. When these have been considered, an estimate is submitted and agreed upon. A volume might be written upon the relation of client and decorator, but here suffice it to say that joint interest in the work can be woefully lessened by a catlike watchfulness on the part of one or an air of infallibility assumed by the other.

A decorator is always ready to assist in any work, from a simple lampshade in a small house to a complete house where all his knowledge and resource are called into play. He is a consulting specialist in the field of interior design and arrangement, just as is the architect in the field of architectural design and construction. It must, however, be remembered that architectural practice rests on a professional, while the practice of most decorators is on a commercial, basis. Yet whether the work is sumptuous or simple, historic or modern, the chief desire and service of the decorator is to make the house as beautiful and as distinguished as possible through his knowledge of where and how to buy, and the best way to assemble the proper furnishings with harmony of style and color.

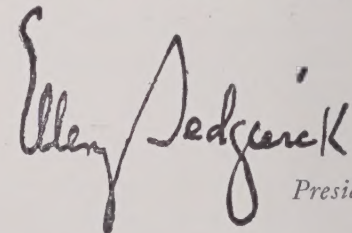
The House Beautiful Furnishing Annual aims to have as its clients simple tastes and slim purses, as well as larger plans and ampler check-books. It carries manifold suggestions of possibilities which may add pleasure and comfort to living. Whether the assembling is done by the decorator, the architect, or the client, is of little importance in comparison with the essential quality of the result. In the numerous illustrations the book offers, you cannot expect to find a copy-book duplicate of your own dwelling, but in the rich offering of sug-

gestive details there are ideas which home-dwellers, small and great, may weave into the fabric of their own individual designs, and schemes which they can readily adapt.

We cannot close without a word of thanks to the numerous decorators and associated practitioners, without whose considerate and most valuable help this book could never have taken shape. We are peculiarly indebted, however, to Professor Fiske Kimball, lately of New York University and now director of the Pennsylvania Museum, for his expert guidance and advice, as well as his direct contribution of the first chapter; to the G. F. Jacobson Company for a Plaster Glossary; to Miss Nancy McClelland for much material on Wallpaper; to Mr. E. J. Tudor for a consideration of Woods for floors and furniture; to Dr. Rudolph Meyer Riefstahl for the section on Oriental Rugs; to Mr. Edward Maag for practical advice on "How to Examine Textiles"; to F. Schumacher and Company for their Glossary of Textile Terms; to Maison La Fée and the Architects Samples Corporation for suggestions of various sorts and character; to Miss Blanche Morse, of Roach and Craven of Boston, and Miss Jeannette Becker, of Lenygon and Morant, for advice upon furniture arrangement and for numerous illustrative examples. And to a multitude of others, actively engaged in the work which this book attempts to analyze, we offer hearty thanks for criticism, inspiration, and most practical advice.

The House Beautiful Annuals will be published year by year with alterations, enlargements, and improvements, new methods, new ideas as they prove of help. For valuable suggestions from our readers we shall be continuously grateful. It is our aim to make and keep these volumes standard in the field.

THE ATLANTIC MONTHLY COMPANY


President

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Consistency in Detail

In the living-room in the home of Robert Cushman, Esquire, in Boston, the definite character given the room by the use of the famous paper 'The Olympic Games' has been maintained by the woodwork, the fine old marble mantel,—one of a pair purchased in England,—and by the furnishings. William Chester Chase, Architect



THE HOUSE BEAUTIFUL FURNISHING ANNUAL

I

INTERIOR DESIGN

Have nothing in your houses that you do not know to be useful, or believe to be beautiful.—WILLIAM MORRIS

The arranging of these elements in a manner which will be suitable to one another and to the whole.—PLATO

IN the finishing and furnishing of the house, utility and beauty must go hand in hand. Stationary features such as doors, windows, fireplaces, and stairs, together with movable objects of the most varied use, — curtains and rugs, chairs, tables, desks, and lamps, — are the raw material. Each of these must be serviceable, must be well adapted to its own particular use, or it becomes an absurdity. Each should also be well designed and, if possible, beautiful. But serviceability and even beauty in each piece are not enough to make a good interior. All the elements must combine harmoniously into an attractive whole. The full idea of "home" involves not only the comfort but the attractiveness. The full attraction will come only from consistency, order, and harmony.

"The style is the man" — or woman. No truer words were ever spoken. Every well-furnished house reflects personality. This personality may be that of the decorator, but if it is merely that, something is lacking. The true feeling of home is attained only when the expression is of the life and individuality of the owners. Where a specialist is employed, he should study his clients no less than their dwelling.

The qualities sought in home interiors are many. Some of these are demanded universally, others represent individual or group preferences. Everyone would agree in the need of comfort, unconstraint, hospitality, warmth, quietude. These are part and parcel of the conception of "home," in which stiffness, coldness, and arrogant display have no place. That refinement and not vulgarity is desirable, would doubtless also

be universally acknowledged. Gayety or sobriety, snugness or elegance, informality or dignity, simplicity or luxuriance, are alternatives equally admissible, matters of individual taste; but character of some sort there must be.

That is the only valid universal principle. Hard and fast rules, such as that all colors must be subdued, or all doors and window-heads in alignment, cannot apply generally, as we see in many a studio where bright colors are freely and harmoniously used in an irregular setting. To take counsel merely of timidity in all cases would produce mere drab-

ness. Some methods produce one class of desirable effects, others another. Thus symmetry and uniformity tend to effects of elegance and dignity; less formal regularity and subtler types of balance, to homelier ease and unconstraint. So, too, we may perhaps generalize that pale colors suggest delicacy, femininity; deep tones, virility and strength; subdued colors, sobriety; bright colors, gayety and exuberance.

There is a degree of beauty which is the outgrowth of use and structure, in which the necessary practical and constructive elements are accepted frankly and turned to the best possible account. It was this beauty to which the revivers of handicrafts in the last century, Ruskin and William Morris, drew special attention. They stressed the special aptitudes of different materials — wood, wool and cotton, metal, and clay; the simplest and most natural methods of working them, in joinery, turning, weaving, forging, throwing on the potter's wheel. They emphasized the satisfaction which



Formal Elegance

A room may express gayety or sobriety, snugness or elegance, but character of some sort it must have. Here the effect of formal elegance has been consistently maintained. William T. Aldrich, Architect



Inviting Simplicity

The keynote of the house is struck in the furnishing of this hallway which expresses unostentatious hospitality. Delano & Aldrich, Architects

flows from the visible adaptations of the forms of useful objects to these aptitudes and processes, as well as to their own special purposes — from the expression not only of the life of the owner but also of the pleasure of the craftsman in his work. Morris and Ruskin revived interest in a source of real delight. Simplicity and solidity of construction alone, however, are not always adequate to the creation of beauty — as was shown by the craftsman or mission furniture inspired by Morris. The artist and artisan are not bound hand and foot by use and material; these leave him still much liberty for the exercise of his imagination in the creation of pure beauty of line, form, and color.



Design Influenced by Purpose

In this nursery the essential requirement of cupboards and closets for the children's toys and shelves for books beyond the reach of very small children has been frankly accepted in the design of the room. Dwight James Baum, Architect

In the realm of such pure design the governing principle is harmony: the mark of a single impress, unifying all the features by giving them certain elements, qualities, or characteristics in common. The most usual modes of securing such common elements are by repetition and balance.

Thus in pattern design on a plane surface, as in rugs, wall paper, or textile fabrics, a certain motive or several motives are generally repeated, either both in length and in breadth to form an all-over pattern, or in one direction only, to produce a strip or border. The motive may be reversed to produce a symmetrical balance, right and left of a vertical centre-line or axis, or it may be repeated in several directions to produce a central balance around a given point. The mere repetition of any given unit fixes the pattern; but this may be infinitely heightened by the inner harmony of form of the single motive, the congruity of different motives, and their mode of repetition. It is common to find in pleasing patterns the use of lines all straight, all angular, or all of related degrees of curvature, and the use of spots and areas of related shapes, sizes, and proportions. If elements of different form are used to give some piquancy of contrast, those of one type will be found to predominate. Where the more obvious forms of absolute repetition and balance are not employed, there will still be a subtle congruity through the employment of related forms, and a general equivalence



Dignity and Restraint

In few rooms will there be found a more satisfying expression of dignity and real worth according to the best traditions than has been obtained in the one shown in the photograph above. Designed by Ogden Codman

of attractions to right and left, or about a point which serves as a centre of interest.

The same principles govern the forms of solid masses, or the hollow shapes of interior spaces. In solid objects, like furniture, harmony of line in the outline or silhouette tells particularly, as in the case of chairs, mirrors, and the headboards of beds. Symmetrical or central balance is also of much importance in furniture design. The beauty of a circular tripod stand is largely dependent on its uniformity about its vertical centre line. The sense for form in the very shape of rooms, which tended to be lost in the nineteenth century, is being recovered. We realize now, more than during the last hundred years, the fundamental value of form, before any thought of detail or ornament has entered the design. In the shape of rooms, the value of simple and unbroken forms, of regular, geometrical figures — square, oblong, octagonal, circular, and elliptical — is very great.



A Well-Draped Window

The complicated art of the expert draper which is well exemplified here will surely come into honor again. Designed and executed by Carl Bier

terns, and bolder effects, merely on these grounds. Thought and ingenuity in planning the cutting, moreover, will generally secure the needed alignment without waste. For instance, short intermediate strips of curtain material can be used for valances, sofa cushions, table covers, and lamp shades.

The liberty of design left by such considerations of suitability and use is very wide. In patterned fabrics, especially, the possibilities of abstract beauty of pattern and of color are infinite. Beside the beauty of the material itself, in the piece, its composition as cut and combined must be given careful attention. Thus, in planning the use of wall paper or curtain materials, care should be taken to have the cuts come at such points in the pattern that it will end well, both at top and bottom; and that any large medallion or other marked feature will be well disposed as to height, adequately framed by the background, and not crowded against floor or ceiling. So, too, in fitting the upholstered seats and backs of chairs and sofas, due regard should be paid to the symmetry and framing of any conspicuous motives. For an extreme of harmony the same fabric may sometimes be employed for curtains, wall-covering, and upholstery.

Even in objects so firmly conditioned by use

as articles of furniture, there is left a wide field for the exercise of artistic discretion in varying the form. The chair-back, with the thousand varied treatments it has received, is an outstanding instance. Many chair-backs have great harmony of line: the Chippendale, with its multiplied reverse curves of top, arms, arm-supports, cabriole legs, and pierced splat; the Heppelwhite, with its heart shape and curves radiating from the bottom; the Sheraton, with its delicate straight bars. Harmony of form, in periods keenly alive to that grace of life, was carried out not only into the carving but into the upholstery and trimmings. Thus, in Chippendale's design for a draped toilet-table, the type of curvature of the legs and of the plan of the top was recalled in the scalloped border of pierced shell, which was the favorite carved motive of the time, and in the scalloped edges of the drapery, valances, and fringe.

In the subdivision of architectural surfaces, as in wall-paneling or the paneling of doors, proportion is a prime consideration. One possibility, much exploited in Gothic work, is an all-over repetition of small panels; another, the favorite in Georgian work, is the use of tall single panels, reaching from a chair-rail or dado-cap to the room cornice. In France, in the latter case, it was common to have an alternation of wide and narrow rectangles — the *panneaux* and the *lambris*. Even in the piercing of doors and windows — the fenestration — convenience does not preclude, when there is sufficient ingenuity, the locating of the openings with reference to their arrangement at regular intervals, and their balance on the centre lines of the walls. When such symmetry of form is desired, it should not be forgotten that windows and doors are alike openings, of not too dissimilar uses, so they may be made of equal width and equal height, permitting a uniform frieze. For such regularity, the window embrasures may run to the floor, the doors may have transoms, solid or glazed. Similarly, communicating doors may be balanced by the doors of closets or cupboards, or even sometimes by casings with paneled leaves that do not open. Such a false door, which the Victorians thought immoral, may be justified by its artistic rightness in the interest of formal harmony.

For harmony of spatial form, a room should have a simple,



Toile de Jouy

An example of extreme harmony is shown here by the use of the same fabric for wall panels, upholstery, and hangings. E. A. Belmont, Decorator



Curved Forms in the Stair Hall

Variation may be obtained by a change in the forms of rooms. This curved end of the stair hall which follows the beautiful spiral stair is a distinct element of beauty. Peabody, Wilson, & Brown, Architects

regular shape. The simplest is rectangular. To secure it the house should be so planned as to avoid corners projecting haphazard into the rooms. If closets must project inward, — which is usually not the case when enough skill is exercised, — two such projections may be made to balance. The chimney-breast projecting into the room is another offender in this regard. From the point of view of spatial unity it is better to absorb it in the thickness of the wall, by arranging closets in the spaces at either side; or at least carrying beams or arches across these. If bays, alcoves, or vestibules open from the room, its simplicity and unity of shape may be retained by furring-down the ceilings of these adjuncts, so that the main cornice or ceiling remains unbroken.

The proportions of rooms in length, breadth, and height should be given consideration in the design of the house. The designers of the eighteenth century, who produced some of the most beautifully proportioned rooms, believed that there should be simple numerical ratios between the height, width, and length, such as 10, 15, and 20. For rooms of special magnificence they preferred the still greater unity of the single or double cube, the height being equal to the width, the length the same or twice as much. The great heights that resulted they ameliorated by coved ceilings, curving up from lowered cornices. Variety and interest of spatial form may be added by different sorts of vaulted ceilings, even of very small rise.

One should not forget, moreover, that a rectangle is not the only shape for a room. The circle and the ellipse are shapes particularly beautiful in themselves, which have been much employed in the past and are being increasingly used in the present. Their curved forms make a domed or vaulted ceiling appropriate. In the stair hall a curved plan may give rise to the beautiful effect of the spiral.

One often hears it remarked about furniture and interiors, that all pieces which are good in themselves will go well together. This is true only with reservations. The highest beauty will come only when the same spirit of form prevails in the woodwork, the various articles of furniture, the upholstery and drapery, the accessories, the wall treatment, and even the shape of the room itself. This was the case in the great decorative styles of the past. It is this harmony of form — not archæological correctness — which is the prime virtue of a "period" interior in which woodwork, furniture, and accessories of just one time have been assembled. The loss of this sense for form in the utilitarian era of the nineteenth century left historical imitation, for a time, the only resource of the designer. Even in copying a period style, without understanding the nature of its inner harmony, some of this harmony was retained.

In reacting against such copying, William Morris had nothing better to recommend than rigid limitation to simple requirements of utility, expressing honesty and pride of



Small Panels on Wall and Ceiling

In the subdivision of architectural surfaces proportion is a prime consideration. The use of small panels on wall and ceiling is characteristic of early Colonial work. A room in the American Wing of the Metropolitan Museum



The Circular Room

An admirable way of obtaining variety is by the use of the circular room which is a graceful and unhackneyed spatial form. Designed by Ogden Codman

handicraftsmanship. By such limitation, to be sure, an elementary harmony of form may incidentally be achieved, as we find it in the peasant interiors of Europe, and in the simple houses of the first American colonists in the seventeenth century. There is not only the unity of spirit in the dominance of structural character throughout, but a unity of pure form, through the prevalence of straight lines, right angles, and the related natural tones of unfinished wood-work. How richer harmonies of form may be achieved, we may learn by the analysis of fine interiors of later styles.

No better examples of perfect harmony of form have been achieved in our time than the rooms of the new American Wing of the Metropolitan Museum of Art. In the Early Georgian room from Marmion, Virginia, there presides an hospitable solidity of proportion, rendered gracious by abounding fullness of curvature in the Ionic capitals, the arches of the fireplace and cupboard, the painted decoration, the furniture, and the patterns of upholstery fabrics. The furniture itself is designed with reversed curves. The outlines of the wing chair and the mirror, the cabriole legs, the chair-arm and splat, the crinkled edge of the pie-crust table, the leafage of the damask, all contribute to a broadly undulating linear harmony. In the Philadelphia room from the Powel House, which shows a more advanced stage of the Chippendale style, the same fundamental motives become more delicate and playful. It is a veritable fantasia of reversed and broken curves, carried out into the rocaille ornaments of overmantel and ceiling, the Chinese wall-paper, and the crystal chandelier.

In the interiors of the early republic an extreme refinement and elegance was achieved. The proportions of the wood trim and of the furniture were made of the greatest slenderness. Curves became less broken, tended to be simple instead of reversed, became increasingly geometrical. The straight line reasserted itself. Attenuated colonnettes flanked the mantels, which were ornamented with the most delicate reedings, flutings, and applied

ornament of composition. Furniture had fine inlay instead of the fantastic rocaille carving, legs were straight and tapering, and likewise delicately moulded and fluted or inlaid. Admirable rooms with these elements are those from Baltimore and Haverhill here shown. In the Baltimore dining-room the chaste effect has been heightened by leaving the wall in plain painted plaster, and depending for a touch of graciousness on the beautifully draped hangings. In the Haverhill parlor a landscape wall-paper adds warmth and richness. Sofa and chairs are upholstered in striped material to harmonize with the straighter lines of the furniture, or in fabrics printed with arabesques, recalling the urns and garlands of the mantelpiece. All that is lacking is the rug, which museum use renders impossible. We must supply in imagination the Turkey carpet of the time, a red-and-gold Ushak, taking up the warm tones of the mahogany and satinwood.

The uses of different rooms, of course, will affect the choice of forms, and thus the direction in which harmony is to be sought. It is perhaps in the dining-room that formality is most in place, and it is here that the unity of perfect symmetry and regularity is best achieved. Between the drawing-room and the living-room there is a fine shade of distinction in degree of unconstraint. In the living-room any rigidly symmetrical disposition of the furniture as a whole would be out of place, although subtly balanced groups may well be arranged on different walls and around the fireplace. In kitchen and bathroom the ideal of the past generation has been to approach the obtrusively hygienic sanitation of laboratory or hospital. Now, with artistic ideals again taking the upper hand, we realize that there can be real cleanliness with tile or some other washable surface in which there may be color and beauty as well. Already bathroom accessories in color are being offered commercially. There is no reason why even the tubs and closet bowls should not form part of the color scheme, as in the entrancing bathrooms of one gifted artist in ceramics.

We are not satisfied to-day even if each room of the house is individually harmonious and beautiful. The house of period rooms, with its Jacobean hall, Italian drawing-room,



Wide and Narrow Panels

*This paneling follows the French custom of alternate wide and narrow rectangles, called *panneaux* and *lambris*. In the New York apartment of William Odom and Frank Alvah Parsons*



Symmetrical Spacing

The symmetry that has been observed in the composition of the walls and openings of this room is partly responsible for its attractiveness; so also perhaps is its simplicity of spatial form, due to the flush chimney-breast. David Adler, Architect



Painted Walls

In this reception room in a city home in New York has been achieved such interest, by means of its oval or elliptical shape and painted and paneled wall, that very few pieces of furniture are necessary to complete it. Delano & Aldrich, Architects



Vaulted Ceiling

Here variety has been attained in spatial form by means of a vaulted ceiling. By painting it a robin's-egg blue to contrast with the pine paneling, interest and beauty have been further given to narrow quarters. Eleanor Raymond, of Frost & Raymond, Architect



Harmony and Proportion of Line

In the photograph on the right, harmony and proportion of line are seen in the solidity and reverse curves of the Early Georgian work; and in the photograph on the left, in the more fragile reverse curves of Chippendale and rocaille. Both rooms are in the American Wing of the Metropolitan Museum

Georgian library, and Louis Quinze bedrooms, no longer satisfies. We are likewise not content—or should not be—with haphazard relations of form in the connection of different rooms in the plan. For the finest effects of all, the interior of the house should be a unified whole, the different rooms forming a single artistic organism. They may vary greatly in form, color, and treatment, to be sure, but there should be a consistency of tone and spirit; the variation should itself respond to some organic scheme, whether this is based on variety of use or on purely artistic considerations.

In the best American houses, many of them not large, the arrangement of the rooms has been so contrived, without any sacrifice of practical convenience, as to give an orderly and beautiful ensemble. Perhaps a subtle balance is disguised under picturesque informality. Perhaps symmetry is the governing principle, with rooms connected by doorways in the axes, and forming a suite in harmonious sequence—possibly even with varied shapes succeeding one another, and subordinate to a living-room occupying the place of honor.

The conditions for the attainment of such effects reach deep into the first planning of the house and must be foreseen and worked for by the architect.

Whether the house already stands or is still to be planned, unity of spirit, expressed in line and color, may be achieved. For most people to-day the avenue to this unity will still be through the suggestions of historic tradition. We begin to demand that these shall be at least national and local. That is the significance of the "Colonial revival." It is not mere historical pedantry. Conditions have not so changed here but that the simplicity of living which marked the Colonial still gives the characteristic American note. Beyond this, there is the flavor of the dominant local tradition: primitive Colonial in Connecticut, Georgian in tidewater Virginia and Pennsylvania, Adam in the Salem of McIntire, Empire in Kentucky and Michigan, Spanish in Florida and California. Whatever the point of departure, a positive personality can never fail to create a result in some degree new and individual.

FISKE KIMBALL



Harmony and Proportion of Line

The room on the left is an excellent example of the elegance of slender straight lines and unbroken curves, while the one on the right illustrates the same principle expressed in Sheraton refinement and delicacy. Both rooms are in the Metropolitan Museum

II

WALLS AND WALL-COVERINGS

THROUGH consistent evolution toward an ideal, expressed or unconscious, rooms of individuality develop. This process, of course, is hastened or retarded by our knowledge or ignorance of the decorative elements which make the whole. To achieve the results we wish for in consistency, order, and harmony, the first step is to become familiar with the possibilities of the interior background — the house itself — and with the many furnishings we may range within it, which in turn become our own background. In the following pages the order of discussion is derived from the sequence of the work rather than that of the design, which must nevertheless precede the work. Thus we shall consider first the background, wall, floor, and ceiling, permanent and integral parts of the house itself; and then the manifold elements of furnishing we may bring into our house, which may be so perfectly chosen that they soon seem to us almost as much a part of our house and home as its doors and windows.

The largest part of a room's background is formed by the walls, decorative in themselves, but for the most part primarily designed as settings against which to arrange the movable furnishings. To this end the color, tone, and texture of the walls should be carefully studied with regard to the furniture selected for each room, visualizing the room as a whole, in itself and in its relation to neighboring rooms. Only by a pre-

liminary study of the elements of a room, separately and together, can the average person be reasonably sure of enduring satisfaction in the outcome. Fortunately, the power to visualize interiors can be attained by patient effort, even if not already developed, and should be striven for earnestly and persistently by all interested in the art of furnishing. Nowhere is such foresight better rewarded than in selecting or designing wall treatments.

To attain unity of design in furnishing a room, the first step is to decide the arrangement of furniture, and its type and covering; then to choose accordingly the background of walls, floor, and ceiling. Obviously, the background requirements will differ according to the uses of the room: if the furniture is properly the most interesting element, as in the living-room, the walls serve as background, subordinately decorative; whereas in an entrance hall, a passage preferably free from obstructing furniture, the walls may justly assume more importance and become primarily decoration.

Color, tone, and texture are, as we have said, the elements of the background treatment. A familiar principle in their use is that the walls should be lighter than the floor and darker than the ceiling. This customary treatment reflects the out-of-door tonal relations of dark earth, lighter foliage, and luminous sky. But no rule-of-thumb can be applied to so variable a problem; in a high-ceiled room the proportions may appear



Plaster Walls

In this room plaster walls of ivory tone and rather smooth texture make an excellent setting for the furniture of mellow pine and give it proper emphasis as the important decorative element. John F. Staub, Architect

WALLS AND WALL-COVERINGS

favorably changed by darkening the ceiling several shades below the tone of the walls.

The color and tone of the walls, as well as being in harmonious relation to the furniture, should be chosen with reference to the exposure and size of the room, the warmer buffs and yellows being in favor for rooms with little sunlight, and lighter shades for small rooms than for spacious ones. Neutral shades, such as buff, ivory, and gray, are safe enough, and often form the most attractive possibility; but one should not rely too supinely upon the neutrals, because equally suitable and infinitely richer effects may be obtained through more original color-treatments.

Of equal importance is the question of texture — will the effect sought in the room we are planning be best secured



Scenic Paper in Living-Room

In this living-room of an old Colonial house, scenic paper is in character. Here it is properly used above the dado, with low and not too heavy furniture



Decorative Walls in the Hall

In the hall where the furniture is incidental, the walls may assume more importance and become primarily a decoration

through a smooth painted wall, a rough plaster finish, the finer and less varied texture of wall paper, or the richness of a textile? In general, a rough texture or pronounced pattern on the wall diminishes the apparent size of a room. It absorbs the light and makes one more conscious of the nearness of the walls, just as a dark ceiling usually seems lower than a light one. An exception to this statement is found in the skillful use of old-fashioned landscape papers, which lend their distance and perspective to a small room. In general, tone and texture which often pass unnoticed — through lack of conspicuous qualities — tend to make the room seem larger than it would with a striking wall-treatment. It is well to realize the importance of these and other interlocking details which at first seem obvious and hardly worth mentioning, for they should all be given consideration in choosing the wall treatment. Before making the final selection, the householder



Rough Plaster Walls

In this room an interesting texture is obtained by the rather rough surface of the plaster, which has been painted a warm cream color. The character thus given has been maintained by the use of beams and stained woodwork. Peabody, Wilson & Brown, Architects



Hand-moulded Corners

In this room, where the walls are of plaster painted a deep yellow, an appearance of age consistent with the Italian character of the room is given by omitting the customary metal corner-beads and slightly rounding the corners. Richardson, Barott & Richardson, Architects

PLASTER WALLS AND PAINTED FINISHES

Plaster walls may be varied by two means, texture and color, and with the possible variations of these two qualities many different effects are attainable. In many rooms the severity of plain plaster walls in neutral tone provides the most successful foil for tapestries or paintings of rich color,



Pargeting

Parge figures or small patterns in relief are effectively used on this wall. Lewis Bowman, Architect

while some rooms which lack such distinctive decoration welcome the addition of more perceptible texture and color in the plaster. The modern use of rough plaster finishes, with soft color in plain or stippled effect, can be decorative and satisfactory, but it is easy to overdo unevenness. Moderation, here as elsewhere, is a wise rule. Moreover, where uneven finishes are used, the unevenness should not be mechanically regular. Avoid extremes in designing a finish of plaster or plaster-substitutes. To increase the soft and uneven effect of hand finishes, the corner-bead is sometimes omitted from the process of making the corners, and they are moulded as squarely as may be by hand. This seems in pleasant scale with the roughness of the wall surface, but is more liable to chipping from careless treatment.

Whatever the texture and color of plaster walls, the contractor should be called upon for samples from which selection may be made before work is begun. Actual samples should be required of all wall treatments except plain plaster. For color, a row of shingles, for example, painted the different shades under consideration and observed in the

very room where the color is to be used,—to see the true light-conditions, and so forth,—will save much expense and energy. See for yourself. If you cannot be

sure of your visual imagination, try an actual sample in the proposed environment. The illustrations of sample finishes suggest the possible variations to be obtained in plaster or in plaster substitutes. The latter, in which color is usually integrally mixed, are especially convenient in renovating old rooms; so are wall boards, which are now manufactured with such structural strength as to form a satisfactory base for plaster or plaster substitutes, if their own surface is not used as a finish.

Color may be given to plaster walls in two ways: by adding dry color to the plaster before it is applied to the wall, or by painting or calcimining the



Stenciling

Sometimes decoration may be obtained by stenciling on plaster. By courtesy of the 'American Architect'

finished wall. The first method has so far been less practicable than the second, as it requires experience to be sure of obtaining the color desired, and fading has been considered due to the "eating" of the color by the lime in the plaster. Modern materials and methods are removing this objection.

Wall Paint. — The use of flat wall-paint — dull surface without gloss — on plaster walls is a practical finish which may be readily washed and kept clean. In most rooms it is preferable to any of the enamel-paint finishes, although in kitchen or bathroom a glossy enamel is clean-looking and easily cared for. As a background for pictures and hangings, in plain color, the mat surface of flat paint is the more harmo-

VARIOUS PLASTER FINISHES FOR INTERIOR WALLS

*Illustrations by courtesy of the Architects' Samples Corporation
and the United States Gypsum Company*



Fig. 1

1. In public buildings or in houses of the Mediterranean type, so popular now in Florida and the West, an effect of stone walls may be obtained by specially finished plaster marked off in lines to simulate joints

2. In the photograph on the left, the plaster is so finished that a very good imitation of travertine — a stone largely used in Italy — is given, while in the photograph on the right there is more the appearance of a wall of limestone



Fig. 2

3. A finish produced by surfacing the wall evenly by a large brush with the plastic material, and then modeling or scraping the surface with a broad scraper-knife. This finish embodies a feeling harmonious with the modern adaptation of the early English cottage

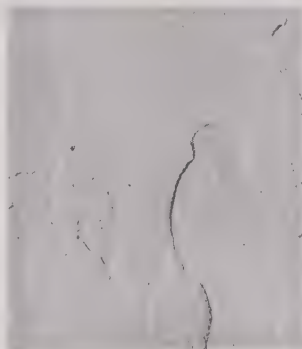


Fig. 3



Fig. 4

4. A modified "palm-finish," produced by brushing the plastic substance on in such manner as to leave the brush marks showing and then smoothing down the rougher portions of the texture with the palm of the hand. One of the palm finishes used in early Italian interiors

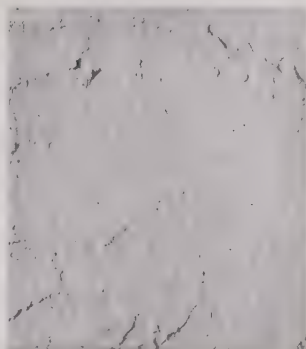


Fig. 5

5. A surface produced with lime-putty plaster or a plastic paint. With the latter the color is stirred in, and, after the paint is mixed to a thick paste, it is brushed on in a heavy rough coat and the texture worked in. While still wet, the surface is wiped over slightly with the palm of the hand. Very effective in the modern home built in the Spanish style

6. This surface can be produced by sanded or lime-putty plaster or by a plastic paint which gives both texture and tone in a single application. In case the paint is used, it is mixed with water to a thick pastelike consistency and applied unevenly with a large brush. It then is stippled, and rubbed slightly with the hand. This is adapted to any room with a Gothic feeling

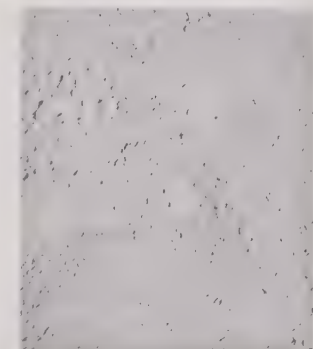


Fig. 6

7. This finish is representative of innumerable effects that can be obtained by using a plastic paint with oil-paper stencils, such as are in common use in painting and decorating. Allover designs, friezes, or borders may be applied in this fashion, and novel effects in Moorish, Pompeian, and other manners may be obtained. Any color effects are



Fig. 7

possible. For the primary surface the material should be applied in a medium-thick consistency with a brush and then smoothed out with an ordinary window squeegee. The relief effect is obtained by brushing the plastic paint through the stencil. This relief may then be touched up by hand or by a fine hair brush if elaborate artistic effects are desired



Fig. 8

8. This finish is commonly known as a sand-float finish. It also may be produced by applying any plastic decorative material in a light coat and then stippling it. This is one of the few rough textures that may be used appropriately in houses which are Colonial in character

9. A brush-finish for the owner who does not care for exaggerated texture effects, produced by brushing on the plastic material in a medium-thick coat and working over with a wall brush when the material begins to stiffen. This finish can be adapted to most modern interiors

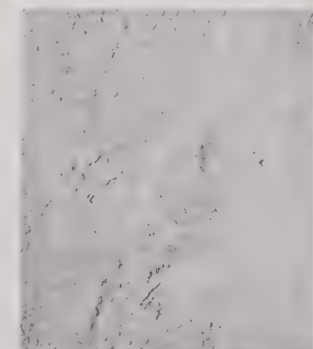


Fig. 9

THE HOUSE BEAUTIFUL FURNISHING ANNUAL

nious. The degree of roughness of the wall surface, rather than the applied color, determines the texture in this case. By stippling — dabbling-on the paint from the end of a coarse brush — a smooth wall may be given more texture, or a rough wall an appropriate finish; but this, like unevenness of the plaster, is a practice which should be followed in moderation. Avoid much contrast in the tones of color used; only a slight variation is pleasant. The same is true of the various other two-toned finishes by which smears of another color than the background are applied with wadded newspaper or similar vehicle.

For maintenance, painted walls on account of their washableness are usually preferable to a calcimined finish. Calcimine, however, is perhaps simpler to apply, and is less expensive in preliminary cost. It is often practical to calcimine new walls, then later, after a settling period of a year or two, to wash off the calcimine and apply the permanent treatment. This lowers the first cost without obtrusive economy. To patch either plain paint or calcimine is a difficult process, for which a perfect match in tone is requisite, and a light hand on the brush strokes. Calcimine — cold-water paint — is usually considered inexpensive enough to make an entire new coat more satisfactory than an attempt at patching. It is generally used in light tints, and always in plain colors.

Obviously, the roughness of a wall surface will govern to a certain extent its dust-catching proclivities. But this is not serious enough to alarm any housewife, considering the convenience of wall-brushes, with or without “vacuum” power. Another practical aspect of rough surfaces is their scratchiness. For livableness, choose a finish which has no sharp particles adhering to it, although it may look comparatively rough.

Pargeting. — An attractive possibility in adding a decorative note to plaster walls in modern non-period rooms is the use ofARGE figures, small patterns in relief, usually arranged unconventionally in the area to be decorated. This is an inheritance from old English work, and the designs in use are largely descendants of rather primitive and naïve Tudor animals, flowers, and so forth, but include as well more diffuse patterns of vines and scrolls. Special designs are adaptable

for use in this way, the figures being usually cast first and imbedded in the plaster as it is applied, although in some of the old work the plasterer moulded the figure as he spread the plaster. Originality in simple effects is attainable with pargeting, and although the informality of the spotting of the small figures may appeal to comparatively few people, the suggestion of ornamental relief may be carried out more conventionally. For instance, an over-mantel decoration in relief is most appropriate in rooms of Spanish as well as of classic inspiration, and gives a satisfying feeling of permanence and individuality.

Stenciling. — Another decoration appropriate to plaster walls is the application of color with a stencil pattern. The misuse of stenciling has given many of us unpleasant associations with it, which may easily be dispelled by a fair consideration of its possibilities. The importance of a design suitable to the mechanical limitations should be realized, as wide “ties” — the connecting links of the pattern which hold together the perforated design — in most stencils are much to blame for the frequently rudimentary effect of such work. Possibly some design in the upholstery or hangings of the room will provide a motif which can be adapted to its use as a stencil, permitting a judicious distribution of the ties and at the same time adding pleasantly to the decorative unity of the room.

The preparation of the pattern and its alignment for use, as well as the preparation and use of colors, demand both good workmanship and good materials. Border patterns are used in numerous ways: around doors and windows, in decorative panels, or as horizontal borders in the room at any desired height. The majority of stencil patterns are bold enough to be applicable to plaster surfaces of rough texture, and gain in interest from the variation of background.

Wall-stenciling should be carefully designed to take its proper place in the decorative scheme, and removable samples showing the proposed effect should always be passed upon in advance. An attractive, unobtrusive form of stenciling is done in flat paint and enamel paint of the same tone; with the pattern done in gloss on the dull background, an effect is wrought suggestive of damask.

PLASTER GLOSSARY

This glossary of common terms in ornamental interior plaster-work makes no pretense of completeness, but suggests common uses of ornamental plaster by which the home-builder, at moderate expense, may incorporate in his house a form of permanent and distinctive decoration.

Antique surfacing: a hand-modeled rough finish used on walls and ceilings. It lends itself well to glazed color, giving softness of tone to the walls. It can be used in either an Old English or a Spanish type of room, but is most typical of English sixteenth-century architecture. Sometimes it is precast in sheets five feet square, well reinforced with burlap and mosquito netting, ensuring against the common sight of cracked plaster walls and ceilings; in this case it is applied much like wall paper, the joints being pointed by skilled mechanics to match in modeling the balance of the surface.

Architrave: the lowest portion of an entablature, or that which rests immediately upon the column. In interiors it may be purely for decorative purposes, giving symmetry and balance to other members.

Beams: when used in plaster, a decorative feature, either to hide some projecting structural framework or to divide a large ceiling-surface for the sake of “scale.”

Bracket: a supporting piece projecting from the wall, of great decorative value used in a variety, of places to give an effect of support and balance; in many cases an essential element in period architecture.

Bull-nosing: the rounding-off of vertical salient angles, mainly for a protection against breakage when corner beads are not used; also desirable for softness of line.

Cap or capital: the crown of the column or pilaster, essential in classic design, and a great factor of decoration.

Centrepiece: a decorative centre-point on the ceiling, used to enrich the central lighting fixture; a purely decorative axis-point.

Column: a round pillar to support or adorn a building, plain or fluted, adding beauty of line and covering necessary structural supports.

Cornice: strictly, the topmost member of an entablature — hence, the highest projection or border on a wall or column; it gives architectural

feeling to a room, and is an important factor in carrying out period design.

Cove: a concave quarter-round surface, used in the angle between the wall and ceiling to break the angularity, its purpose comparable to that of a cornice.

Entablature: in classical architecture, the horizontal super-structure which rests on a series of columns to support the roof; it consists of architrave, frieze, and cornice.

Frieze: the middle part of the entablature of a column, between the architrave and cornice, usually ornamented with sculpture; particularly adaptable in high-ceiled rooms or building-fronts.

Geometrical ceiling: all-over ceiling-pattern of intricate plan, intended to give to the room a sense of completeness and decorative interest.

Modillions: a series of small brackets placed at regular intervals in the cornice, particularly adaptable to the Georgian period architecture.

Moulding: the linear relief which frames, for instance, the panels of walls or of ceilings, breaking up large surfaces and adding balance and charm to the room.

Pargeting: the use of individual or separate ornaments applied in spots to walls or ceilings, in grotesque animal, plant, or human-life forms, originated in England during the sixteenth century.

Pilaster: an engaged (not free-standing) column, projecting only a fraction of its diameter; used for support or adornment, plain or ornamented, facilitating the double aim of symmetry and of concealment of unsightly structural work.

Rosette: a cluster of modeled foliage representing a purely decorative feature, with many uses.

Spandrel: the triangular space between the curve of an arch and the rectangular lines enclosing it, furnishing an opportunity for enrichment.

WALLS AND WALL-COVERINGS

WALL PAPER

History. — The whole secret of the successful use of wall paper lies in the ability to choose the proper pattern and color for the room and to apply the paper in an interesting manner — a manner that corresponds to the architectural requirements of the dwelling.

Wall paper has been made in the past to imitate stucco and tile, marble and bronze, stuffs of every description, draperies, laces, paintings and statuary, frescoes, architectural carving, and even grained wood. Up to 1750, wall paper passed through three definite stages: the first experimental stage in the hands of the guild of the *dominotiers*, between 1586 and 1660, when, in their first organized attempts to make "papers to upholster walls," the simplest forms of geometrical patterns were cut on wood blocks, printed by hand on small sheets of paper, afterward colored with the aid of stencils, and sold in packets of twenty-five sheets. The second stage, of papers made to imitate tapestries and woven stuffs, began in 1620 with Le François, a native of Rouen. He printed his designs from wood blocks, not with ink, but with a mordant, and scattered over them finely chopped wool, which adhered to the mordant and defined the pattern. The result was a paper which bore an extraordinary resemblance to velvet, called a flock paper. England developed this technique to an amazing degree, while France seems to have neglected flock papers until the middle of the eighteenth century, being more interested in the third stage of wall-paper development, inaugurated in 1688 by Papillon in his "illuminated" papers, which were largely in textile designs.

The name of Jean Papillon should have its place in the memory book of everyone interested in wall papers, for he is the father of wall paper as we know it to-day, being the first man to invent the repeating pattern that matched on all sides when it was put on the wall. From the few examples of Papillon's work that are still extant we can see that he was largely influenced by the design of Oriental printed stuffs or *indiennes*, which the East India Companies were importing at the time. The process of coloring the wood-blocked designs by hand, with a stencil and a brush, was known as illuminating them, and it was not long before the illuminated papers of Papillon had become so popular in Paris that they were to be found in important rooms in all the great houses. By 1720 they were all the rage.

Meantime, a new development in the art of wall paper had begun with the importation of Chinese hand-painted papers. Nothing formed a better background for the Oriental porcelains and lacquers that were so in favor during the time of Louis XIV, Louis XV, William and Mary, and Queen Anne than these beautiful and exotic Chinese papers with their improbable designs of birds and flowers and landscapes. Both in England and in France they were welcomed with open arms; but the long delay necessary to fill orders inspired English and French craftsmen to attempt imitations of these papers, which resulted in many charming and whimsical designs. The paper in the blue alcove of the American wing in the Metropolitan Museum is one of the products of this Oriental craze that swept over Europe and even reached the shores of America.

About 1750 France imported quantities of English flock papers, but shortly an even more popular vogue appeared in the work of Reveillon, the greatest master of the art of wall-paper design. He was inspired to employ the fashionable mural painters and decorators to design for him papers in panels, to use in *boiserie* rooms, and Huet, J. B. Fay, Cietti, Lavallée-Poussin, and Paget, who had been painting costly decorations on wood for charming Louis XVI salons and boudoirs, supplied him with the same sort of decorations to be executed on paper. The grace, elegance, and charm of Reveillon's papers have never been surpassed.

In England, at about the same time, John Baptist Jackson was making his famous panels of Roman ruins and Venetian scenes. The natural sequence of these attempts led to a final great epoch of hand-blocked productions, the period of scenic papers that covered the walls of a room with an arrested panorama of color and action, without repetition. During this period the famous papers like Captain Cook, the Bay of Naples, the Monuments of Paris, Scenic America, the Horse Race, and Cupid and Psyche were produced. Dufour in Paris and Zuber in Alsace were the two great fabricants of scenic papers, whose vogue lasted throughout the Empire and as late as 1850.

Uses. — So closely does the development of wall-paper design and history follow the architectural periods that it cannot be dissociated from them. This fact largely controls the selection of wall paper for rooms of any particular period.

It is scarcely necessary to



Reproductions of Old Designs

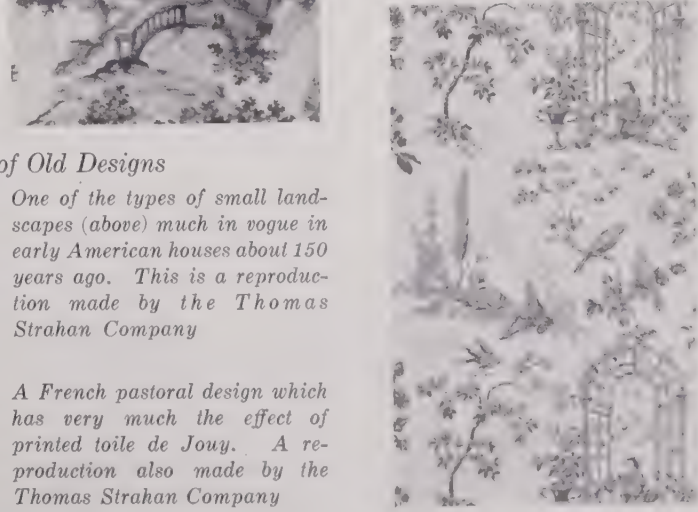
The famous Stanwood-Mansfield paper (above) reproduced from an old document found in a house in Gloucester, Massachusetts. The original dates from 1750 when *chinoiserie* were in favor



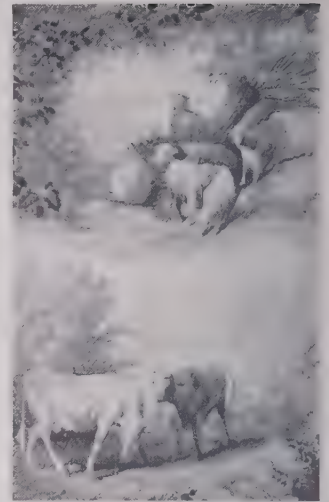
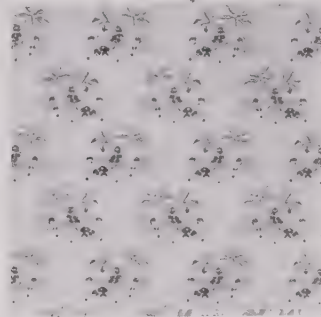
One of the types of small landscapes (above) much in vogue in early American houses about 150 years ago. This is a reproduction made by the Thomas Strahan Company



An allover design with brown leaves on a lemon-yellow ground, reproduced from an old document of the Directoire period. Suitable for a Colonial house



A French pastoral design which has very much the effect of printed toile de Jouy. A reproduction also made by the Thomas Strahan Company



Reproductions of Old Designs

An old English chintz design of dainty flower sprays in rose and blue on a seeded ground. Reproduced by Birge

An allover design of conventionalized sea-shells and seaweed in tones of sepia. Reproduced by Birge

Small-patterned paper of conventional design in tones of sepia and gray. Reproduced from an old document of the Directoire period

To the right an early French paper in grays. Reproduced by Thomas Strahan Company from one in an old house in Tiverton, Rhode Island

say that wall paper with a distinct design is in itself a complete decoration for a wall, generally precluding the use of pictures and movable decorations. Keep pictures for rooms that are unpapered; leave papered rooms pictureless. Mirrors, on the other hand, seem to find a proper place on papered walls.

As there are always exceptions to rules, there are three compromises in the use of pictures with wall paper. All of them are lessons that come from the other side of the ocean.

(1) Wall-paper borders may be used with a plain-colored wall, on which pictures can be suitably and satisfactorily hung.

The Directoire and Empire periods, and also the later days of Louis Philippe and Queen Victoria, saw many charming uses of the border that defined wall spaces, running along the edge of the ceiling and at the top of the dado, sometimes around window frames and in the corners of the room. These borders were sturdy in design and vigorous in color. They are eminently suitable for use in bedrooms and hallways to-day, with the field of the wall papered in a plain color or tinted in a tone that harmonizes or contrasts with the border. Since there is no design except around the edges of the wall spaces, it is perfectly possible to hang paintings in such spaces, and very well indeed they look, framed in by the lines of color.

(2) When wall paper is paneled into wood rooms, so that wood panels alternate with panels of paper, pictures may be hung on the wood paneling, and mirrors against the paper panels with excellent effect. Either the pictures or the paper, however, must be subordinated in the general scheme, and great care should be exercised in selecting the right sort of pictures to harmonize with the general atmosphere created by the paper.

(3) Allover papers with small designs like polka dots, or the small chintz-patterned papers of England, may be used as a background for pictures that are bold enough to hang on them without being negated by the background, or simple enough in design not to confuse the eye.

In general, as we have said before, it is wiser and happier to keep a definite line of demarcation between the use of paper and the use of pictures.

There are three problems presented in the choice of wall paper for any special location — the questions of color and

room, and the adjuncts already at hand to put in this particular place. One would scarcely choose, for example, for a room with northern exposure, a cold gray or a cold blue. One would not select a paper with dark-colored ground for a bedroom that may be rendered gloomy and uninviting by such a decoration.

The pattern and the scale of the design must be carefully chosen to accord with the size of the room and the height of the ceiling, as well as the uses to which the place is to be put. A pin-dot design on a wall that is thirty feet long will be absurdly unconvincing, although it may admirably suit a small bedroom or a nursery or a little hallway. On the other hand, one of the large Chinese designs with birds and flowers, heavy in color, will never be effective in too small a room, where you cannot get farther than a few feet away from the pattern.

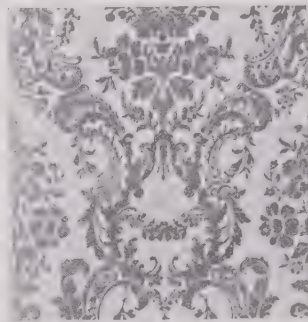
Stripes make a room look higher, and if two-toned stripes are used, they will not give the feeling of bars. Stripes of color, however, must be handled with the greatest care.

Plain papers, painted by hand, now come in all sorts of beautiful colors. Since they are done in tempera they have, a depth of texture which is not given by a painted wall. The cost of papering a room with plain paper is approximately one third of the cost of applying three coats of paint. Cleaning substances are now available and easily used, considerably lengthening the life of the paper.

Papers available to-day. — There are available to-day not only good new designs, but very satisfactory reproductions of old ones.

COLONIAL PAPERS. — Excellent reproductions are now being made by Strahan, Birge, Diamant, and Zuber, of old designs found in the homes of our forefathers, notably in New England districts. Many of these papers are in tones of gray. Some of them have small landscape medallions in color. They are suitable and practical for halls, dining-rooms, and bedrooms in an early American setting.

ALLOVER DESIGNS. — Many wall papers are made with small designs sprinkled over them — too small to be easily distinguished and counted if one is confined by illness to a room where they exist. These papers belong in the class generally referred to as background papers, and are possible to use in



Flock Paper

A large brocade design made by Birge

Flowered Cretonne

In the room shown above the walls covered with cretonne are the principal decorative element and the floor-covering and upholstery are properly either plain or of a small subdued design. Arden Studio, Decorators

Tapestry Hanging

The impressive dignity of a fine tapestry, well placed, gives a richness which can hardly be otherwise attained. Here one is most effectively used against a plain plaster wall, while the painting and door add supplementary dark notes. Parker, Thomas & Rice, Architects



Tile as Door Trim

This particular use of tile is appropriate primarily for the house of the Mediterranean type. George Washington Smith, Architect

clearly the dominant decoration of the room, let it be of subdued color and design, bringing into relief the decorative features of the furnishings.

There are various means of applying textiles to walls. In some period rooms, free-hanging wall fabrics are still used, and although this is usually contrary to modern taste, the advent of the vacuum cleaner has made it more hygienic than it used to be. A sanitary precaution often taken with textiles attached flat to the wall — particularly in panels — is to place them on removable frames or stretchers, which can be taken down from the wall for cleaning.

The best method of applying decorative printed textiles to old cracked walls which would otherwise have to be renovated must be decided in each instance according to the condition of the wall surface and the type of material to be used — India prints, *toile de Jouy*, and so on, or utilitarian canvas. Sometimes panels are sufficient; at other times the whole surface or perhaps all of one wall is covered.

Canvas. — A textile often used but rarely recognized as such is decorator's canvas, employed in inexpensive paneling, or stretched over cracked plaster walls and painted. It is useful in nonstructural paneling obtained by mouldings applied to a finished room, — as is often done in a process of renovation, — but to give a convincing effect and for extra thickness it should be mounted on wall board before its en-

ployment. Damasks, damasks, brocades, and brocatelles (see Chapter VIII), the present cost is so high as to limit their use mostly to period rooms where definite effects are sought regardless of expense.

Tapestries. — Although perhaps as expensive as any fine fabric, tapestries have a permanent and durable quality which often makes them seem more an investment than an extravagance. The impressive dignity of a fine tapestry, well placed, gives a richness which can hardly be otherwise attained. For setting off the colors and the interest of the tapestry, a plain background is of course most desirable, such as a rough plaster wall or wood paneling. It is important to arrange the tapestry so that it will strengthen the architectural lines of the room rather than conflict with them, and if properly placed, the contrast of textures and depth of color in the fabric will add much interest to the room.

Tapestries are sometimes arranged in panels, but have a pleasanter, softer effect if hung from the top only. A practical way of hanging them is to sew a band of strong fabric across the top, over the linen or cotton lining which should always be present for protection, and to sew *to the band* on the back a set of rings which will hang on hooks screwed in the wall, in the picture moulding, or in a board suspended therefrom.

TILE

One of the suggestions brought us by the awakened interest in Spanish furnishing is the decorative use of tile in interiors. Although we have already strayed far from the original inspiration in adapting it to the use of the modern household, the effect remains suggestive of its source, and the color and

WALLS AND WALL-COVERINGS

interest given by wall tile are more appropriate in houses of Spanish or other Mediterranean characteristics than in those of the Colonial type — except for fireplaces. In such Latin houses, with rough plaster walls depending upon texture and color for interest rather than upon the delicate detail of wooden trim, tiles may be used in many ways for delightful effects.

As with so many of the elements of the house, some of the most attractive tiles available are reproductions of old ones, with colors ranging from soft shades to a distinctive bright black, and patterns both naïve and sophisticated, which show Spanish, English, German, Oriental, and other influences. The finishes are varied, but for most interior wall-uses, except in Spanish interiors, the dull surface of faience tile with little or no polish provides the richest assortment of soft harmonious colors.

Practical Aspects. — From a practical point of view, tile should be used in rooms having much variation in temperature or humidity. In sun-porches, for example, tile can easily withstand many conditions which would work havoc on wood. Window sills or other shelves where potted plants are to stand can be made impervious to water as well as decorative by building them of tile, with tile-facing below. It is this principle which is responsible for the wide use of tile in kitchens and bathrooms, undoubtedly a wise provision; and if one's kitchen is not tiled throughout, it is still advisable to put a tile facing on the wall over the kitchen sink, with hooks set in for hanging up various indispensable implements. For such uses the glazed tile is the most practical type.

In Chapter IV there is a discussion of tile floors, which might include also the No-man's-land of the baseboard, a part of the wall, but often designed as a part of the floor. For ease in cleaning, slightly concave tile at the juncture of floor and wall is, of course, unsurpassed. A tile base is one of the most satisfactory finishes for a plaster wall; or the base can be extended until it becomes a dado, designed with the same restraint that other colored decorative elements demand, varying in its amount of color according to the requirements of the room. For the most part, the more out-of-doors atmosphere a room has, the more color it will stand successfully.

Color. — In selecting the bathroom tile, white and blue have usually been the predominating colors chosen; but the colors available to-day point to many more alluring possibilities. Or if white is preferred, from long-standing hygienic training, why not a black-and-white tile floor, and white walls up to another line of black at the top of the wainscot, color being introduced if desired in hangings, bath-rugs, and other accessories? For a bathroom which is at the same time colorful and tiled, although less expensive than one's first choice, a practical suggestion is a tiled floor with a dado of glazed white tile, — usually less expensive than colored, — topped by a band of colored tile to which is keyed the tone of the wall above and the ceiling.

A dado of tile is another form of what we more often see in wood. Tile may also be used instead of wood as trim around doors and windows, as a border or a decorative frieze, the amount of color desired being carefully chosen with regard to the room as a whole. Or if a concentrated spot of color and interest is needed to relieve a large bare space of plaster wall, a wall fountain or a tile panel, built in the wall, can be most decorative if well designed. One practical variant of this is a tile grille concealing a radiator set in the wall, where openwork tile allows circulation and at the same time is an attractive decoration. Closely related to the decorative tile panel is the panel made of glass mosaic, colorful and often with more sparkle than tile, although perhaps less generally adaptable and certainly less durable in exposed positions. However,

glass panels offer a pleasing contrast in texture and color when incorporated into plaster walls.

To return to tile, its use in ceilings is limited usually to vaulted ceilings, where tiles over the whole area, or on the ribs only, emphasize the spring and curve of the arches.

BRICK AND STONE

Walls of brick or of stone are usually matters of construction rather than of decoration — as, for instance, the frequent use of brick walls in the ground-level room of rebuilt city houses, where interior brick walls are structural and incidentally add a comfortable sense of foundational strength. For many period rooms of Italian styles, brick or stone walls are an essential part of the design, and in sun porches or covered terraces they are both practical and appropriate. The scale of the average brick wall makes it, however, suitable only for occasional and specialized use. Stone walls, or walls which look like stone, are comparatively rare in modern houses, but sometimes serve very well indeed in hallways, sun porches and so forth where an effect of structural strength and coolness is welcome.

The use of plaster or plaster substitutes is probably the most practical way of obtaining the effect of stone, as it is the most compatible with modern construction methods. An experienced plasterer can achieve excellent results, as illustrated at the top of page 15. A surface like this is often employed part way up the wall, to a dado or higher moulding, with a plain plaster wall above. Where warmth or richness is desired with such walls, the severity may be relieved by fabrics hung at doors or windows or on the walls themselves.



Tile in Niche

This use of bright-colored Mexican tile in a brick wall painted white suggests interesting possibilities for a plant room or hallway. By courtesy of the Santa Barbara Community Arts Association



Tile in Plant Window

Tile is preëminently suited to such a use, where it is decorative and waterproof. Parker, Thomas & Rice, Architects



Exposed Brick Wall

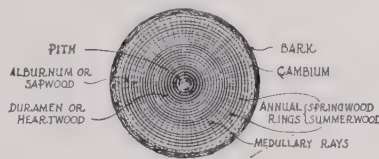
In this room of Italian character the brick walls are appropriately used. They are of such a rich warm color that they give no sense of coldness or bareness but add a feeling of warmth. Harry B. Russell, Architect

III

INTERIOR WOODWORK

MORE in the realm of the architect than in that of the decorator lies the question of interior woodwork; but since the decorator of existing houses has to deal with whatever the architects have provided in the past, and since he may be called upon to advise concerning the woodwork in a new house, it is worth while for him to consider certain essentials.

The wall-paneling, the doors, the stairs, the mantels, and the mouldings around the doors and windows must be designed with restraint and a feeling for the unity of the room. Horizontal lines of cornice and baseboard have a decidedly unifying effect; furthermore, the lines of door frames and window frames should tie-in with each other, in order to avoid the restless effect of random heights. If the frames are not in perfect alignment, perhaps transoms can be arranged so that the important horizontal lines may carry through. The proportions and detail of the openings and the treatment around them should be designed with care to meet the requirements of interior scale — that relative proportion of the parts to each other and to the whole which demands so much more refinement and delicacy inside



Cross-section of timber

This diagram shows in cross-section the annual rings of a tree. In longitudinal section as we see them in lumber they form the distinctive grain of different woods

the house than outside. Much of the success of the room will depend upon how the architect meets this fundamental problem of scale, before any sort of finish is considered.

QUALIFICATIONS OF TIMBER

Timber is divided into hard woods and soft woods. With few exceptions the former are obtained from the broad-leaf or deciduous trees, such as oak, maple, and chestnut, while the soft woods come from the spindle-needle or narrow-leaved trees — pine, hemlock, fir, spruce, and so forth.

The best timber for building-purposes is obtained from trees that have reached maturity, and these should be felled in midwinter, when the sap is down and the moisture in the tree is therefore at its minimum. Considerable contraction in bulk and weight takes place during the drying-out or seasoning process, and great care should be exercised to prevent damage to the timber in the form of shakes. To avoid this it is often necessary to cut the log longitudinally into two parts or into

rough sizes soon after felling. Immersion in water not only acts as a solvent of the sap but forces the latter out and hastens the ultimate seasoning process. This method allows the wood to take up its set gradually and prevents damage that would otherwise occur if dried too quickly. The logs are usually stacked in covered sheds, where they are placed one upon the other, with strips of wood between to allow the air to circulate freely on all sides.

After sufficient time has elapsed for logs to dry, they are converted at the sawmill into usable sizes or boards of standard thickness. These again are stacked one upon another with strips between, for a second period of air-drying or seasoning, after which the timber is shipped to various parts of the country for distribution to workers in wood. Before being used, the wood is subjected by the manufacturer to a further process known as kiln-drying or drying by heat. It is at first saturated by steam in the kiln and then gradually dried until the moisture-content of the wood is reduced to about five per cent, rendering it safe and fit for general use.

Trees commonly used for timber build up their substance from the interior in annual layers or rings. It is the distinctive formation of these rings which gives the wood its grain. An annual ring consists usually of two parts, a light part and a dark, the former representing the spring growth and the latter the summer wood. The transverse section shows, besides these rings, three easily distinguishable parts: the bark; the woody substance next the bark, commonly known as sapwood; and the heart or timber wood. If we examine the section more closely, we shall notice the medullary rays radiating outward from the pith, and smaller rays extending inward from the bark, but not penetrating to the pith; also the cambium layer between the bark and the sapwood. The inner layer of tree-bark was used by the ancients for the making of books and is on this account known as "liber."

WOODS FOR FINISH IN EXPOSED GRAIN

Many woods are beautiful by reason of the natural grain or figure of the wood in the finished product. Chief



Tongue Paneling

The simplicity of this wall treatment emphasizes the beauty of grain in the wood, which contrasts pleasantly with the more finely textured wood of the furniture. This hallway was designed by Strickland, Blodgett & Law

THE HOUSE BEAUTIFUL FURNISHING ANNUAL

among these are the oak, walnut, mahogany, and satinwood.

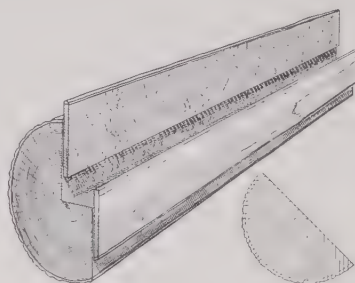
Oak. — The early craftsmen did much of their finest work in oak. They used it in their churches for the construction of roofs, for screens and other fitments. Often it was elaborately carved and otherwise embellished with gold and colored decorations. Oak was the wood chiefly used in the Gothic, Tudor, and earlier Stuart periods for constructional work, wall-paneling and furniture; even when walnut usurped its place for furniture in the later Stuart period, Sir Christopher Wren was using oak for wall-paneling and church fitments.

The oak boards used by the old craftsmen were obtained by splitting the logs along the medullary rays or else by quarter-sawing. For quarter-sawing the boards are sawed out of a log in such a manner that the annual rings are cut through radially. Although wasteful in a way, this is recognized as the best method. Not only does it give greater uniformity of surface and greater strength, but it is employed for the sake of the beauty and even grain thus obtained. Wood cut in this manner has better wearing qualities, as can be observed on floors or where the surface is exposed to considerable wear, while its liability to shrinking and swelling is reduced to a minimum.

English oak in particular, although more difficult to work, is superior to any other for interior fitments and furniture of quality. Its hard surface very soon acquires a pleasing patina. *Slavonian oak* is also imported in large quantities. It is straight in grain, soft and easy to work, and has a very interesting small figure. It can be easily stained and finished in imitation of the antique.

American oaks, both the white and the red, differ somewhat in appearance from the oaks previously mentioned. They have a coarse grain with larger markings, and are less easily stained. The red and the white should not be mixed in paneling a room, as staining and finishing tend to emphasize their difference.

When due care has been exercised in the selection and matching of the oak used in the paneling of a room, the staining can be done with an acid. Often ammonia is used; the surface is then toned, coated with shellac, rubbed smooth, and finished with clear or colored beeswax as may be desired. If oaks of various kinds are used, it is necessary to use a pigment stain to cover up or equalize differences in color and texture. This at the same time hides much of the figure, and work finished in this way may present a rather lifeless appearance.



Quarter-sawing

The upper board cut from this oak log shows a quarter-sawn surface parallel to the medullary rays, while the lower one is plain-cut. In the common method of quarter-sawing the log is halved lengthwise and then cut as shown in the smaller diagram. From the U. S. Forest Products Laboratory

American Walnut. — This, known as *black walnut*, was once very popular and is again coming back into favor. The finer grades have a beautiful figure and are carefully selected and sawn into veneers. *Burl walnut* is wood cut from burls — large knots sometimes found near the bases of large old trees. Such wood when finished is very beautiful. Walnut is not often used for interior woodwork except in the form of veneers, but few woods are as beautiful, and the interior in which it is appropriately used is likely to possess an individuality worth the cost.

Walnut is finished in various ways; paneling and fitments made in walnut are usually toned, shellacked, and finished with wax.

Mahogany. — Various kinds of mahogany take their names from their points of origin — Honduran, African, Cuban, and San Domingan. As a furniture wood, mahogany is unrivaled and has held its place ever since its introduction to the trade in the first quarter of the eighteenth century. Cuban mahogany is the heaviest and hardest. It is difficult to work, but has a wonderful quality and is among the richest of woods. The Adam brothers preferred this wood and used it for the doors of the apartments which they furnished with painted trim, but this is a practice which in modern interiors seems too much of a contrast. Doors and the trim around them are now usually made of similar material and finish.

The principal varieties of mahogany are technically known as *mottle*, *fiddleback*, *curl* or *crotch*, the last being obtained from the top of the tree trunk between two branches, as cut and used in the form of veneers. Fine mahogany improves in color with age. It is usual however, to darken the wood with a solution of bichromate of potash and coloring matter, after which it is finished in the usual way. Mahogany is used extensively for the paneling and fitting of public buildings, but is less popular for wall-paneling in residences, this no doubt being chiefly due to the fact that mahogany furniture shows to better advantage when contrasted with a painted background.

Cypress. — There are several reasons for the popularity of this wood. It is found in several widely different colors, from what is almost white in Arkansas, Missouri, and Tennessee to a color so dark as to be almost black in Florida and Louisiana. It is what is known as a close-grained wood; its grain is quite characteristic and easily recognized and its pattern is varied, lacy, and beautiful. Being rather oily, cypress is not likely to shrink or swell when reasonably well seasoned or cured; it has little or no pitch, and since it is easily worked and does not



Oak Paneled Wall

The quarter-sawn oak in this library was originally elaborated by much heavy carving, which was removed in remodeling, leaving a single and dignified type of paneling. Peabody, Wilson & Brown were the architects of the remodeling

INTERIOR WOODWORK



Paneling in Birch

The paneling and carving shown here are of birch, a hardwood possessing beautiful figure and texture and adaptable to many uses. Murphy & Dana, Architects

readily splinter or split, it often costs less than some other woods which are less desirable. Cypress supplies an excellent base for painting or enameling, but is more frequently used when natural finishes are to be employed. It is readily had in wide, clear boards, which means that it is not necessary to use veneers when pieces of some width are required. This wood presents many interesting possibilities when the matter of finish is considered.



Drawing-Room Walls of Pine

Paneling of pine is a heritage from early American interiors but equally adaptable to those of modern use. H. F. Huber & Company, Decorators

Birch. — Among the most important and valuable woods used in present-day interiors, birch is valuable in the sense of its being extremely useful and adaptable rather than costly. Until the introduction of drying ovens or kilns it was thought to be impossible to season birch sufficiently evenly to render its otherwise excellent qualities available. Birch is heavy, hard, and strong — qualities which woodworkers find useful; in color it is brown tinged with red. Its medullary rays are numerous but too fine to give much figure; instead of figure they give a satin-like gloss which adds to the wood's attractiveness when finished. When this finishing is well done, birch can be made to assume a high gloss or to take a dead or natural finish. Owing to its adaptability birch is frequently used as a substitute for other woods, and the terms *cherry birch* and *mahogany birch* are now widely used, meaning birch stained and finished to resemble cherry and mahogany.



A Hallway of Paneled Whitewood

Whitewood is often used in interior work but rarely in paneling as shown here, where a seemingly haphazard unevenness of finish gives texture to the wood, which lacks a distinctive grain of its own. Richardson, Barott & Richardson, Architects

Gumwood. — Like certain other woods which are now being extensively used, gumwood was the despair of lumbermen and makers of interior woodwork until modern methods of seasoning came into use. Gum is very closely knit and possesses fine texture. Its figure is such that it sometimes closely resembles that of the costly wood known as Circassian walnut. The finest grades of gum are sometimes quarter-sawed, cut into veneers, and made to resemble that luxurious wood. The less interesting qualities of gum are much used where paint or enamel are to be the finishing materials, and its firm, hard body renders it highly serviceable.

Pine and whitewood, described in the following section, might also be included here, although their use with this



Painted Finish, Adaptable to Many Woods

In this living-room the design of the wall paneling and trim is closely associated with Connecticut River architecture and appropriately finished in paint. Heathcote M. Woolsey, Architect

kind of finish is less widespread. Pine paneling was much used in early American rooms.

WOODS FOR PAINTED FINISH

With local variations, the chief woods for painted work are wild black-cherry, soft white-pine, whitewood, — obtained principally from the tulip tree, — gums, and other pines.

Cherry. — This wood is hard and has a grain of very fine texture which makes it most suitable for interior trim, fittings, and cabinet work that is much cut up or moulded. It is usually the wood mentioned when a specification calls for high-class work to be built up, laminated, and veneered in the best possible manner.

White pine. — On the other hand, white pine probably stays in place or “stands” better than any other wood, and is the best to use when the additional cost of lamination is prohibitive. It is the most desirable wood to use for all kinds of trim work, as it possesses the advantage of being very straight in the grain, is free from knots, does not warp or crack in seasoning, and is an excellent base for veneered work. The best qualities are now so expensive, however, that whitewood, gum, and other woods are often used instead, especially in our modern apartments, where the quality of workmanship and the standing qualities of the trim show a marked difference from the carefully executed pine work of earlier days.

Yellow pine. — This possesses a spirited and often beautiful grain, and when use is to be made of an appropriate finish this wood gives excellent results. The extreme yellowness of the wood prevents its being finished in tones of gray, but for other finishes its use is to be recommended. Other varieties of pine are known as Oregon pine and fir, and their use is almost always successful, since they lack the strong yellow of the Southern pine and yet have grain and sometimes figure. The knots of any pine wood should be shellacked before painting.

Whitewood. — What is called by this name is really the white wood separated from yellow poplar or cottonwood in the process of cutting these trees into marketable lumber. Like every variety of cottonwood (there are eleven), a wood grown chiefly in the Mississippi Valley, whitewood was naturally

difficult to season or dry, and until the use of kilns or drying ovens became general it was but little used. This is the wood which one sees frequently used for partitions in the drawers of desks. It is also much used for building up paneled doors made of several layers or plies to prevent warping, the inner layers made of some inferior wood and the outer layers or facings made of veneers of some suitably figured wood. Whitewood possesses very little character, hence its use for such lowly purposes. It is often used for woodwork which is to be painted or enameled, but its softness renders it far less desirable for this purpose than pine and certain other woods, for it is readily dented, and such dents cannot be removed.

Cypress and Gumwood, which are also used for painted finish, have been described in the preceding section.

INTERIOR TRIM

In different types of houses the design of the interior trim of course will vary almost as much as the exterior design. For period rooms appropriate woodwork is an element as essential as the furniture, and we might well follow the example of



Individuality in Interior Detail

By the structural use of old heavy timbers from a nearby barn, this hallway was given the simplest possible interior trim and at the same time a decided character of its own. John F. Staub, Architect

him to cut, as it were, twenty boards from one, all finely figured. These he can glue down to wood which has little or no figure. It would be next to an impossibility for him to use this finely figured wood in the solid, even if he wished to do so, as the grain is often short and twisted. This very condition of the grain which gives the beauty to the wood would cause a solid panel to crack and twist out of shape, shrink in size or swell, according to the temperature of the moment. Even when finely figured wood is straight enough in the grain to be used in the solid piece, it is advisable and safer to cut it into veneers and use it in the manner described above. In this way a similar type of figure cut from the same log can be spread over a large area, giving a more uniform and pleasing appearance to the finished work than could be secured by using woods from various trees.

The main purpose of veneering as practised in this country is, however, not always to obtain a finished surface of great beauty, but often just to render possible the production of work that will stand severe climatic changes, neither shrinking under steam heat nor swelling in the humid days of summer, and with surfaces which will remain flat under all conditions. It is only when we imitate the antique, using such woods as oak and walnut, that cabinet work is constructed entirely from solid material, in the full knowledge that irregular surfaces and cracks brought about by temperature will give a more ancient appearance to the work.

Laminating. — A wide surface, such as a door panel or a table top, not only is veneered both back and front but has the groundwork upon which the veneer is applied built up of many pieces. The groundwork is known as a core. Narrow strips of a common wood such as chestnut or pine, with the edges matched, are glued together to make the required width, the annual rings of the wood — when not quarter-sawn — being reversed, so that the heart side of each alternating strip is on top. This precaution tends to keep the core straight or flat. Next, the core is veneered on two sides with a common veneer, the grain of which crosses the core at



Marbleized Painted Finish

Door trim, baseboard, dado, and the moulding around the mirror niche, have been marbleized by the painted finish. A marble paper is also effectively used. Miss Sparkes, Decorator



Linenfold Panels

The linenfold pattern, typical of Jacobean paneling, is used in this broad door, and enriched by graceful carving in linear designs. Richardson, Barott & Richardson, Architects

right angles. The surface veneers are next applied on both sides, the grain running with that of the original core.

All these layers are glued together and placed in a veneer press. After a sufficient time, the panel is removed and placed in a drying press, between strips which allow the air to circulate on both sides and at the same time keep the material flat while the moisture from the glue dries out.

The framing for the stiles and rails of doors is built up in a slightly different manner than that for wider surfaces. A surface veneer — which is generally thicker than that prepared for panel work — is glued to the centre core, the core itself having been formed by gluing together $\frac{7}{8}$ inch boards and afterward cutting them to the thickness desired, the edges of the original boards forming the face of the core stock. When panels are finished with a bevel, the latter is usually formed from solid material tongued and grooved to the edge of the panel and mitred at the angles, unless it is to imitate solid panels, when the direction of the grain of the panel is continued by cross-banding.

TYPES OF FINISH

It is now the prevailing practice among decorators to finish the color and tone of the interior trim in harmony rather than in contrast with the rest of the wall surface. It is toned to subside into the background. Venturesome schemes should not be entirely neglected, however; for instance, a baseboard painted in black may unify and enhance the color values of the rest of the room more than any other simple element.



A Paneled Wall with Painted Finish

Such simple, charming paneling as this is often found in old houses. Whether due to the intentions of the designer or to the vicissitudes of time, it is typically painted



Wood Paneling with Finish in Exposed Grain

To provide a harmonious background for furniture and hangings, such a surface as this is often as pleasant as a painted wall. The mellowness of this old pine sheathing, without paint, gives a perfect setting for the maple furniture before it. Architect, Eleanor Raymond, of Frost & Raymond

The finish of woods may be divided broadly into two classes: paint, which obscures the grain and gives an even color-tone, easily regulated; and stain, by which natural beauty of the grain and figure in the wood is part of the surface decoration.

In the former case the appearance of the wood itself is of secondary importance. Its prime function is to form, in a decorative sense, a ground of various planes and shapes, upon which to build up a surface treatment in paint. For large wall spaces or panels the use of hard plaster, Keen's cement lined with prepared canvas before painting, or some of the numerous wallboards available, will fulfill most of our present-day requirements. Soundness of structure is of prime importance in this connection, as any movement of the material caused by the shrinkage or swelling of the wood — due to changing temperature — or any imperfections such as loose joints or cracks, loose knots or sap, would in time show through the paint and mar the finished work. Except in kitchens and bathrooms, where an enamel surface is preferable, a paint with a dull gloss is desirable for trim as well as for wall surfaces. A process called "antiquing" is sometimes employed to give texture and a long-used look.

In the second place, when the grain and figure of the actual wood are to show in the finished work, great care should be exercised in the selection and matching of the wood to be used. In this case the surface (a) may be left in its natural state after it has been smoothed by the plane, without any further toning or surface treatment; or (b) may be carefully finished with sandpaper and stained so as to form an integral part of a color scheme, and then finished either with or without a polish as may be desired. With most woods a judiciously selected stain will add to their attractiveness. A paste filler used with the stain will strengthen the grain. After every preliminary step in the process of wood finishing, a careful sandpapering with fine #00 sandpaper will contribute largely to the success of the final finish, as the applications of liquids roughen the surface. For the final surface a number of finishes are used: for example, a coat of white shellac, rubbed down and waxed, or two coats of dull varnish. Highly polished finishes are used less nowadays than formerly.

INTERIOR TRIM AND FIREPLACES OF PERIOD DESIGN

As suggestive of the period styles of interior details in different types of design, these illustrations show various modern interiors of which the design was based on historic precedent. A representative but not complete group, it suggests how constantly in our work of the present we draw upon the designs of the past, and how, in order to attain equally harmonious effects, we must be equally conscientious in creating harmony of form in all details



French Style

This modern library is designed according to French tradition, with beauty of line and balance and a finely finished surface. Bigelow & Wadsworth, Architects



Jacobean Interior

In the half-timbered wall, the linenfold panels, and the stairway, this interior is Jacobean. Charles I. Berg, Architect



An Italian Style

Of Renaissance inspiration, this doorway is carved, colored, and gilded. James E. Casale, Architect



The Georgian Style

The broken pediment treatment over the doorway in the Georgian room at the left is an inheritance from the Renaissance designs of which an example appears on the preceding page. The excellent proportions and elaborate detail of this interior are typical of the finest Georgian work. David Adler & Henry Dangler, Architects



An Adam Interior

One of the most characteristic styles of the Georgian period originated with the brothers Adam, who designed houses and furniture in harmonious delicacy of scale. The detail and mouldings of fireplace, dado, door trim, and cornice show the painstaking design of an artist. From the American Wing of the Metropolitan Museum



A Modern American Room of Character

In many of our contemporary interiors we find a blending of elements which give character with no distinguishable historical sources of design. The informal charm of this alcove dining-room shown at the left is individual and refreshing. Peabody, Wilson & Brown, Architects

Georgian Detail

The fireplace at the right, of early Georgian style, shows the value of plain surfaces as a foil to elaborate carving. The permanent enframingent of the painting is typical of this style, as is also the marble facing of the fireplace opening



An Adam Fireplace

The delicacy of line and form characteristic of the Adam style is well illustrated here. Graceful figures and garlands, fluted columns and mouldings are typical, as well as the carefully designed cornice

An Early American Fireplace

The simplicity of this fireplace, from the American Wing of the Metropolitan Museum, is carried out in design, construction, and finish. The balance of the fluted pilasters and the harmonious relation of the fireplace moulding and the over-panel, form a happy composition





Of Mediterranean Inspiration

The boldly direct treatment of this fireplace in a modern room done in Spanish style is reminiscent of Italian interiors as well, and suggests an accompanying plain rough plaster wall. Mellor, Meigs & Howe, Architects

A Simple Italian Style

Characteristic of many Italian fireplaces, the plain bolection moulding is adaptable to modern rooms. From Villa Curonia, Florence



A Queen Anne Design

In the style of the Queen Anne period the interior architectural detail was usually very complete, with structural paneling, a full cornice, and such richness of carving as is shown here. Parker, Thomas & Rice, Architects



Tudor Influence

The graceful line of the stone facing of the fireplace at the right is an architectural motif typical of the Tudor and Jacobean periods. The lack of a mantelshelf adds to the

restfulness of the design, and the well-proportioned panels make an excellent background, historically accurate, for furniture and hangings. Roger H. Bullard, Architect

IV

FLOORS AND FLOOR-COVERINGS

WHILE we are studying the design of the walls, we should consider also what kind of floor will be most appropriate to the room we are planning. Without feeling bound to abide forever by the principle of having the floor darker in tone than the walls, that remains the safest practice for the inexperienced designer until sufficient self-confidence is attained to launch more original schemes. The floor, as the basic element, should give stability to the other elements of design; and this is most easily accomplished by darkening it to a tone lower than the rest of the room. This applies both to the flooring itself and to the floor-coverings, although in the latter more high-lights of color and design may be used.

In planning a new room, its proposed color may govern the choice of flooring-material; for instance, a color scheme may demand the soft brown of waxed-oak flooring or the varied richness of tile; but in refurnishing an existing room the problem is more often that of reconciling a floor already in place to the colors which you have in mind. This may be done — after the old finish is thoroughly removed — by stain, paint, oil, or wax finish; or by laying linoleum or other composition flooring; or by the use of a large rug or a carpet. The vacuum cleaner has removed a long-standing objection to carpets. In this connection linoleum is to be regarded as a floor and not as a floor-covering; that is to say, it takes the place, decoratively, of a hardwood floor, and, except in kitchen and pantry, should have rugs laid on it like any other floor. The harmony of flooring and rugs with each other is of course a telling factor in the happy relation of the floor-unit to the rest of the room, and if one is possessed of rugs which "must be used," it is well to bear them in mind from the first and fit the remainder of the color scheme to them.

Generally speaking, for the living-rooms of the house — including not only the living-room itself, but dining-room, halls, library, and so forth — floors of neutralized color, dark rather than light, are more satisfying. Imagine a spot of a predominating or secondary color of the room at one angle of a triangle, with black and white spots at the other angles; to neutralize the color, imagine it drawn toward the black-white line, at a point between black and white that will give it the desired depth of shade and grayness or brownness. This will suggest an harmonious floor-tone for carpets, rugs, linoleum, or painted floors. The tone of a wood floor, stained and waxed, will harmonize less directly with the textiles of the room and may be determined — except in brown-yellow color schemes — more as a matter of pleasant contrast. Soft browns or grays, with a tinge of the room color, not only are the safest floors to choose from a decorative point of view, but have the advantage as well of being easily kept

clean. In rooms where special schemes are carried out floors of more venturesome color are essential, and blue-and-white linotile, or a black-chenille carpet, or red tile with other colors in the border, may be none too striking. Lighter and stronger floor-colors are also welcome in bedrooms, where light natural-

finish wood floors are more suitable than elsewhere, as well as rugs of more intense hue. An important thing to remember, in all cases, is to provide for harmonious neighborliness between floors of adjoining rooms. Jarring colors and textures detract from each other to an unfortunate extent. They can be avoided with a little forethought.

The effects available in different materials are discussed under *Floorings*: wood; tile; stone; brick; cement; composition; and *Floor-coverings*: Oriental rugs; domestic rugs and carpets. Notes are also given on carpet-laying.

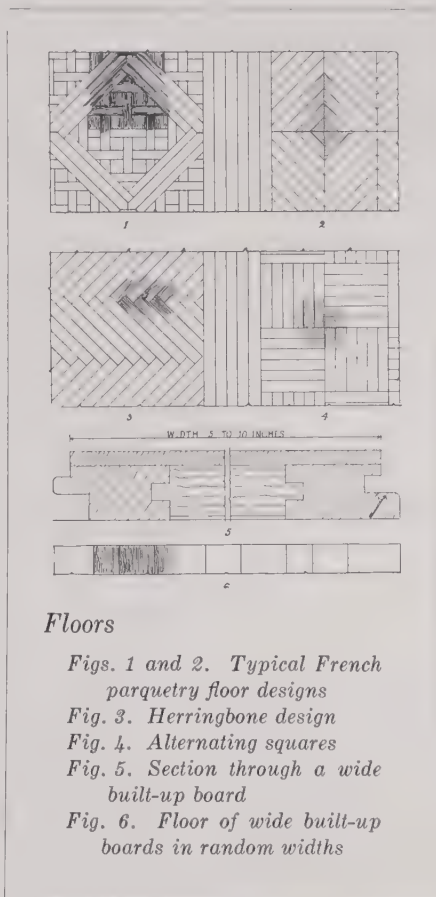
WOOD FLOORS

Floors of wood are found in all our houses, their beauty depending not only on their material and construction, but upon their maintenance and their harmonious relations with other elements of the room. As in the woodwork of the walls, there are both soft woods and hard woods available; but for floors the hard woods are the most practical. When soft woods are used, as in so many old houses, unless a carpet is laid over them the most satisfactory finish is paint, perhaps followed by a coat of varnish of good quality. Hard woods, on the other hand, offer a suitable surface for finishes showing the grain of

the wood, such as stain, oil, wax, varnish, or shellac. It is nearly always advisable to tone down the natural color of the wood, which otherwise seems obtrusive among furniture and surfaces of more mellow tones.

The woods in common use for floors are oak, maple, beech, and birch, with various others, such as teak, cherry, pitch pine and other pines, used for special requirements. Oak has been a favorite flooring for hundreds of years on account of its attractive grain, adaptable color, and wearing qualities. Maple is also very resistant to wear, but being somewhat closer-grained, it is less easy to stain a desired shade. Beech and birch may be easily and evenly stained in a wide variety of colors. Whatever wood is used, it is worth while experimenting with an actual sample, to determine upon the most harmonious tone and finish before the work is really begun.

In floor construction the modern practice is, first, to lay a rough floor of common wood. This is usually laid diagonally across the room instead of being parallel with the side wall. This rough flooring forms a ground to which the finished floor is secured. The finished floor may be made up of narrow strips about $2\frac{1}{4}$ " on face by $\frac{1}{8}$ " thick, with edges matched, or it may be built up in various ways.



Floors

Figs. 1 and 2. Typical French parquet floor designs

Fig. 3. Herringbone design

Fig. 4. Alternating squares

Fig. 5. Section through a wide built-up board

Fig. 6. Floor of wide built-up boards in random widths



Softwood Floors

In remodeling a country house the wide pine boards will often be found to be in a condition suitable for painting. A house remodeled by Edgar Anthony

ment of the room calls for wide boards in random widths, ranging from 5" up to 10", in the finest work these are first built up and are not solid. The structure is generally of chestnut, formed of two narrow outer strips running in the direction of the finished floor, and a centre-part running at right angles, tongued into strips. On top of this is glued the finish, which is usually about $\frac{1}{4}$ " thick. When wide boards are built up in this way, they do not shrink or curl, therefore the joints are always tight and the floor does not creak, as might be the case if the floor were made of solid boards. Such a plank floor may be appropriately pegged down with visible wooden pegs.

There is another kind of floor, known as parquetry, which is built up of small pieces of flooring in various lengths and widths to form a pattern. The simplest design is known as herringbone; another is formed of narrow pieces laid together to form squares, the direction of the grain in every other



Hardwood Floor

The floor boards of random widths make an attractive foundation for the skillful assembling of the room's other features. Peabody, Wilson & Brown, Architects

square running at right angles to its fellow. These simple types are nailed and glued, one piece at a time, directly to the sub- or under-floor. Then there is a more elaborate floor of French design, in which each repeat of the pattern is arranged and glued down to a framed ground at the factory, and is later shipped to the building, to be laid in complete sections in squares of from 3' to 4'.

In finishing a floor of open-grained wood, — oak, for example, — after thorough scraping and cleaning, the usual practice is to apply a good paste — not liquid — wood-filler, which gives an even surface and the chosen color. If more color is desired than the filler can supply, staining, drying, and another sandpapering precede the filler. Oak may be fumed with ammonia, and further darkened by oil stain.



Painted Tile Pattern

In an old hallway where other interest was lacking, this contrast carries further the dark note of rail and newel against the white wall

Acid stain brings out the grain particularly; aniline and water stains provide additional but not especially permanent color; oil stain is less transparent and darkens the wood — often a very acceptable process. The filler which follows the stain, if stain is used, is one of the most important elements of a good finish, and should be allowed to harden a day before the next process.

Thereafter, wax, varnish, or shellac may be applied; or a floor may be repeatedly oiled for several months, until saturated, after which it should need no further attention. This process, besides giving a very handsome finish, renders the floor proof against water stains; and the ammonia, by dyeing the wood, prevents it from showing scratches. If paste

FLOORS AND FLOOR-COVERINGS

one walks across them, and probably their actual resistance is no greater than that of a maple floor. A course of specially moulded base tiles is an attractive and practical finish for a tile floor. The present interest in Spanish furnishings is bringing into favor glazed tiles, especially with gay Spanish patterns and bright colors. These seem more at home in Southern than in Northern climates.

Stone with tiles. — From the point of view of expense, as well as of interesting design, the use of different types of tile together is often desirable. Combinations of brick and flagstones with tile can be made very satisfying. In contrast to this arrangement stands the fine texture of the favorite basket-weave effect of the Spaniards — with fairly large, rectangular tile laid at right angles to each other, small square tile filling in the interstices — which can be adapted to interiors by using little color contrast in the large and small sizes.

The unlimited possibilities of tile flooring can be fully realized by designers of taste and ingenuity, but the amateur should bear in mind at all points that the result is to be only a floor; as such it should be harmonious but not conspicuous, comfortable to walk and stand on, taking its own place in the room and not forcing itself upon the attention to the minimizing of other features.

Stone floors. — Tile floors are more adaptable to good interior design than their ancestor, the stone floor — at least as stone is used for the most part to-day. Except for period rooms in Italian styles and occasional *flagstone or slate* floors in libraries, breakfast-rooms, or verandahs, the use of stone floors in the average house is now restricted chiefly to vestibules and hallways in *marble tile* of alternating colors. This makes a stately floor of such compelling interest that it is less assimilable in a room for general use than in an entrance hall, where its decorative influence is desirable. The informality of *bluestone* floors renders them appropriate in many rooms, where they give an effect of stable permanence without the rigidity of design of marble tile. In country where *slate* abounds, its inexpensiveness is an advantage. Attractive combinations may be secured through different arrangements of *flagstones, brick, tile, and cement*, each combination dependent for its success on the resourcefulness and skill of the designer and not upon a well-filled pocketbook. A recent development in stone floors is a very thin slate — $\frac{1}{2}$ " — which may be laid over an existing floor, for instance, in the renovation of a sun-porch, without the necessity of special construction beneath it.

Cement. — The use of cement as a flooring is more familiar to us in construction primarily fireproof than in the average dwelling house, but with proper design, construction, and maintenance a cement floor has advantages which make it useful as well in other places. The image of garage floors, which appears to our mental vision at the phrase "cement floor," has no proper relation to the living-room floor of a country house, for instance, designed with a few tile or brick inserts at various points where interest was needed, to which perhaps a slight amount of color was added in the mix, and to which various applications of oil have given a warm, soft look that might almost

be called a patina. The use of cement floors in kitchens and pantries is probably wisely superseded by linoleum, cork, and rubber tile, and other coverings which offer more resiliency to the tread — in living-rooms a comparatively small consideration. The alternate use of *cement squares and quarry tile or bricks*, set together, marks off an acceptable checker-board floor which acquires texture with age and oiling, and the expense for materials can be kept relatively low. Or a floor predominantly of *brick with occasional flagstones or tile*, or such material in a border around a cement floor, can be kept comparatively inexpensive while giving the characteristic stability of a masonry floor.

COMPOSITION FLOORS

Composition floors — a term including linoleum, cork-tile, rubber composition, tile, and so on — represent a distinct trend toward construction materials fitted to modern purposes, of which our use will probably increase as the years pass. It is interesting to observe their present development toward popular taste and also the development of popular taste toward them. Their advantages in easy maintenance and sanitation for kitchens, bathrooms, and so forth, are undeniable; but for many people, unfamiliar with the full possibilities they offer, their decorative value in other rooms must still be proved.

Linoleum. — In most private houses, where marble tile might be desirable inlaid linoleum, linotile, or rubber composition tile may be regarded as equally satisfactory in appearance and pleasanter and quieter to walk on. For floors where a perceptible pattern is not wanted, linoleum may be used in plain color or in a striated effect called "jaspe." When waxed and polished, either offers a colorful texture. Rugs, of course, should complete the floor picture. The first expense of a good linoleum floor, properly laid, is probably about the same as that of a good hardwood floor; its possible advan-



A Tile Baseboard

Dark red quarry-tile is used here for floor and stairs, with a course of smaller tile in the baseboard. Gordon Allen, Architect

tages lie in a wide variety of color and design, easy maintenance, and pleasant tread.

Linoleum is a compound of powdered cork and oxidized linseed oil on a backing of burlap; it is best laid by cementing it on a lining of builders' felt, which has been pasted to the floor. This protects the linoleum from floor shrinkage, as well as deadening sound and adding resiliency. It is possible to cement linoleum directly to a concrete or cement floor if there is no danger of dampness from below, — on account of that danger linoleum is rarely useful in the basement, — but the felt is still to be recommended. Tacks and brads are ruinous to linoleum intended for permanent use and should be avoided, except possibly with printed linoleum in summer cottages or other places where a saving in preliminary expense is more important than good wearing-qualities. Once laid, linoleum should be washed with warm water and soap — non-alkaline, as alkali tends to saponify the oil in the linoleum and destroy the surface. If it is battleship, inlaid, or jaspe linoleum, it should then be waxed like a hardwood floor, and waxed again in six weeks' time, after which only occasional patching with wax will probably be necessary, with a dry mop adequate for polishing. If it is a printed linoleum, apply two coats of clear white varnish to protect the surface, renewing it on worn spots as appearance demands. It is most important, for wearing qualities as well as for appearance, that linoleum be correctly laid, and trained workmen should be employed for the job, to ensure tight fitting at the baseboard and invisible seams between breadths.

Cork and rubber. — Composition tiles, constructed like linoleum but in separate pieces, are sometimes more expensive, but are equally lasting and distinctive in appearance. Cork tiles, oiled, are a rich dark brown in color and most comfortable underfoot. Other types of rubber-composition tile are worth investigation when a floor is to be designed, as each has its advantages.

Plastic flooring. — There are also various types of plastic flooring, to be applied with a trowel, which can be carried up to form a cove-base and make a waterproof floor without joints. The color is mixed with the material before it is spread, and should be carefully determined upon; the reds and browns will be found more permanent than the greens and blues. For maintenance, after washings apply one light coat of oil, the surplus to be rubbed off in half an hour, and then waxed like wood or inlaid linoleum.

In any case, the important thing is to insist upon skillful laying of whatever material is chosen.

FLOOR COVERINGS

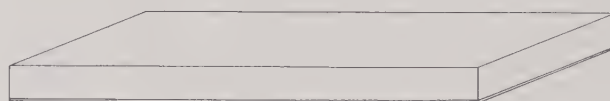
One of the most important points to be determined in following out the decorative scheme for a room is the selection of rugs or carpets according to the desired style, color, and quality. Appropriateness and wearing-qualities are worth paying for in rugs almost more than in any other element of



PRINTED LINOLEUM



INLAI LINOLEUM



BATTLESHIP LINOLEUM

Types of Linoleum

Printed linoleum shows its pattern only on the surface, while in inlaid and battleship linoleum the color shown is an integral part of the material

furnishing; yet, if economy is necessary in first cost, it is well to know rug types, the characteristics of each, and the relative wearing-values.

By the pattern and size of the rug the apparent size of the room is affected. For a very small room which one wishes were larger, the most becoming floor-covering is a plain carpet over the entire floor and perhaps over the adjoining rooms as well; on the other hand, a spacious room gains graciousness when a patterned rug is placed in it. For dining-rooms and halls practicality may well demand and decoration permit the use of figured rugs or carpets, and if Oriental rugs are used, of course pattern is accepted in any room. The tendency of to-day in domestic products, however, seems

to be toward plain dark rugs and carpets, or those with such fine figures as to give an effect of plain color, acting as a foil to the patterns in upholstery fabrics and hangings.

Oriental rugs. — These offer rich possibilities of color and interest in varying types of interiors. They may be



A Plain Rug

The charm and restfulness of this living-room are possible partly through the unifying effect of the soft neutral tone of the large rug. Decorated by McMillen, Inc.

chronologically appropriate in any interior, but it requires discernment and a certain knowledge of the rugs themselves to select those which are æsthetically appropriate. The pattern of an Oriental rug is one of its essential elements and likely to be so striking that the rest of the room should provide a relief of plain tones. Patterned hangings or upholstery, if they are to hold their own among Oriental rugs, should have deep colors; pastel shades make the colors of most rugs seem too strong in contrast.

The principle to bear in mind is that Oriental rugs must be used discreetly in rooms with strongly patterned walls; but that in rooms where the walls are plain or subtly patterned, Oriental rugs may well be used more freely. Their colors, their designs, the studied fortuitousness of their irregularities, and the balance and quiet certitude of their compositions make well-chosen Oriental rugs permanent sources of delight.

A rug consists of warp, weft, and knotted pile, the upstanding ends of the pile forming the patterned surface of the rug. The great distinction between Oriental and domestic rug-manufacture is that in the Orient the knotting is done by hand. The fineness of the knotting is an important factor in the æsthetic value of a rug. Other things — such as age and state of preservation — being equal, the expense of a rug increases in proportion to the number of knots to a square inch; for of course a finely knotted rug requires more time and more skill in weaving than one coarsely knotted. Fine knotting has its advantages: a closely knotted rug of soft fine wool has better wearing qualities than one coarsely knotted, and fine knotting allows, too, an intricacy and perfection of design impossible to achieve with coarser knotting. Yet not all finely knotted rugs are preferable to all coarsely knotted rugs. A technically perfect Kirman, with a hundred and fifty knots to a square inch, may sometimes be lifeless and stupid, while a coarsely knotted Kazak, with but fifty knots to a square inch, may be a rug of real beauty. Experience is the only teacher of quality.

A first step toward acquiring experience in rugs is to acquaint one's self — through the various handbooks on rugs — with the classification of types of rugs and rug designs, their geographical classification, and — something much subtler — their social classification.

Roughly speaking, rugs from Persia, the country in which the creative work has been done, show subtly balanced, elegantly intricate, minutely detailed designs. In Turkey these designs become direct, robust, almost florid. The Caucasus translates Persian subtlety into well-balanced angularity. India tries to outdo Persian refinement by overelaboration of technique and design. The rugs of Western Turkestan

show either geometric designs of great antiquity or primitive adaptations of current Persian designs, such as the Herati design, which appears in a strangely simplified form, for instance, in Beshir rugs. Chinese rugs have developed their own motives, which appear to a large extent in the rugs of Eastern or Chinese Turkestan.

Of greater importance, perhaps, than an understanding of the geographical classification of rugs is an understanding of their social classification. Rugs have never been made haphazard, but always with a special destination in view. To begin at the top of the social ladder, there are, first of all, rugs woven for sovereigns and important personages. The great masterpieces of this group were made in Persia in the sixteenth century. They are now very rare, but specimens may be seen in large museums and in certain private collections. Their tradition still persists, and sixteenth-century "royal" designs, adapted to modern conditions, are still used by Oriental weavers.

After the rugs of royalty come those made for well-to-do commoners in Oriental countries. While royal rugs in the sixteenth and seventeenth centuries reached Europe only as gifts from Oriental potentates to sovereigns and dignitaries of the West, rugs of the second type were more frequently exported. Examples are nowadays to be seen, not only in museums, but in the houses of the well-to-do; and examples on the market are not rare. Such rugs are sometimes similar to the royal rugs, a little coarser in weaving, a little less intricate in design.

Next come the rugs of the peasant and nomad, woven in the family, by the family, for the family. Though early specimens have been worn out and lost, such rugs were undoubtedly woven in the sixteenth century and earlier, and they are still being woven to-day. Some of them carry on a tradition of geometrical designs that may have existed before the fluid elegance of the sixteenth century; some of them are naïve, simplified copies of later Persian patterns. Each tribe or village has its traditional designs, the worn-out rugs serving as cartoons for new ones.

All these rugs are woven for the Orient. Now come the commercial

rugs, woven for the West. "Commercial" is by no means a term of reproach; a commercial rug is simply one that has been woven for export, and so takes into consideration, to some extent, Western taste, Western demands with respect to size, and the necessity of operating on a cost-plus-profit basis. Excellent commercial rugs were made in Turkey and Persia in the sixteenth and seventeenth centuries. They show a simplification of design, a tendency to all over patterns that may be woven in any of a number of sizes without destroying the harmony of proportion; but they have a beauty and balance all their own. Such are the Holbein rugs, so



Baku Rug

From the Caucasus, about 1800. The border has conventionalized Kufic lettering, the centre fields show a design of scattered rosettes and star flowers. The little animals scattered over the rug show that the weaver was conscious of the landscape character of the rug. Its ancestors are the Persian tree and garden rugs

called from their frequent appearance in paintings by the master, Holbein. Another type is the "bird" rug, in which Turkish weavers have simplified the fluid arabesques of the Persians until they have taken on a bird-like form. Still another type is seen in the Turkey carpet on which George Washington stands in the well-known portrait by Gilbert Stuart, in the Academy at Philadelphia. That this rug was a staple article of trade is suggested by the portrait of Jeremiah Lee by Copley, now in the Boston Museum of Fine Arts, where a similar piece is painted in all exactitude of detail. Another type of the commercial rug of olden times is seen in the splendid rugs woven to English order on Indian looms.

The commercial rugs of to-day are produced in the East in large quantities. It is hard to name their characteristics, for they include all types, from copies of the traditional patterns of bygone times to copies of recent nomad designs. The result of the modern factory-system is a mechanization of output that was not apparent in the commercial rugs of earlier times. It is never safe, however, to judge a work of art before it is fifty years old. It is well to recall how Balzac complained of the horrible barbarity of the *toiles de Jouy*, which we now delight in. Age lends charm, and what seems cold and utilitarian to us may delight our grandchildren.

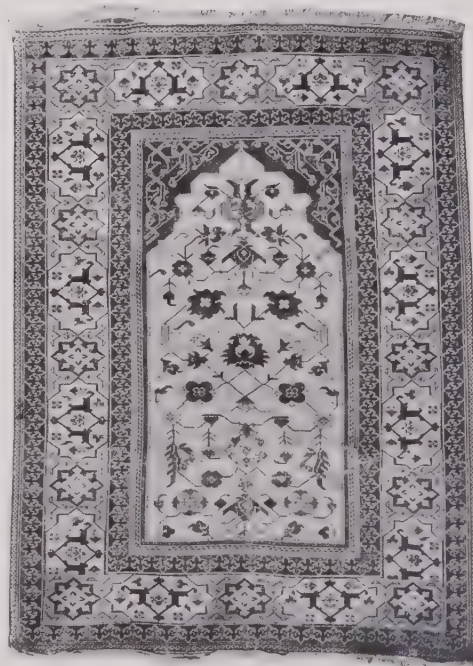
Antique and modern rugs. — The word "antique," when applied to rugs, sounds impressive, but in reality means little. Like the phrase Old Master, it has come to be little more than an advertising catchword, very good for selling rugs, but not good for buying. Formerly an antique rug was one over a hundred years old. Nowadays we are more lenient: rugs fifty or sixty years old are called antique. Some antique rugs are desirable, some are not. The same may be said of modern rugs. The quality of a rug does not depend upon the date of its production, and the date of its preservation is not an indication of the length of its past, though it bears a very important relation to the length of its future.

The most important feature of an Oriental rug, and the most difficult to judge, is color. It is in their colors that rugs of to-day are particularly at a disadvantage when compared with the antiques. Antique rugs were dyed with vegetable dyes made according to a traditional standard developed during hundreds of years of trial. That tradition still existed fifty years



Ferahan Rug

From Persia, during the 19th century. The so-called "Mustafi" design, classic acanthus spirals combined with Kate Greenaway roses translated into Oriental ornament. The colors are a deep blue ground, rich reds, and soft yellows



Prayer Rug

This is called Transylvanian because its type was found in considerable numbers in that country, but it was probably woven in the Bergama district. The design is one of Persian fluidity translated into naïve angularity. The colors are a typical Turkish combination: deep red, ivory white, and warm yellow

ago. There is no real reason why a chemical dye should not produce exactly as good a result as that produced by a vegetable dye, but a tradition for the use of chemical dyes has not yet been established. The modern dye-stuffs, which require as delicate and careful handling as do the vegetable dyes, have been given into the hands of inexperienced persons. The unscrupulous have profited, and rug production has suffered — with results so distressing that at least one rug-manufacturing company, established in Tabriz before the war, tried to revive the old tradition of vegetable-dyeing and made a plantation for the necessary dye-plants. There is no likelihood, however, that the vegetable dyes will be able to hold out against the chemical dyes, and no real reason why they should. Once a tradition for the use of the latter has been built up, they should produce as effective results as the former.

Until that tradition is established, the antique rug, dyed according to century-old formulas, will be clearly preferable. Even with the perfection of chemical dyes, antique rugs will retain one essential advantage, for the exposure to life and to sunlight has mellowed and beautified them beyond imitation. Since the human mind is captivated by things smoothed down in the current of existence, — a well-worn, beloved old overcoat, a familiar pipe, a piece of furniture mellowed by the touch of many hands, — antique rugs will always possess an interest and beauty that no modern rug can have.

There are on the market rugs over fifty years of age, dyed in the old technique, that are within the reach of the buyer of average means if he knows how to choose them. If you do not know rugs and your means are limited, the lure of the antique will be your destruction. Buy beautiful modern rugs that will age well, and your children will have antiques!

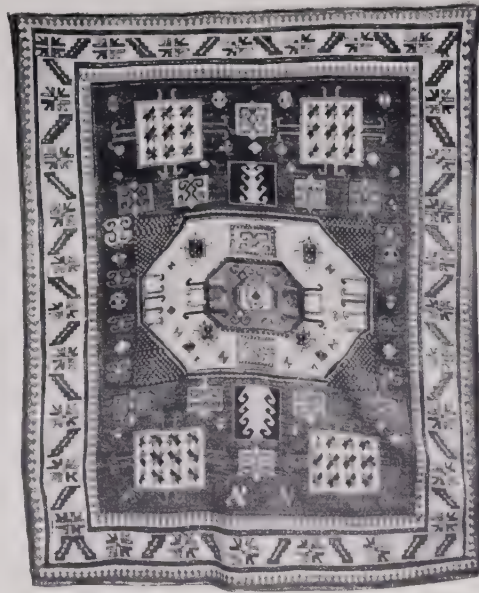
Beautiful rugs are still woven. In the Caucasus, as is shown, for example, by the excellent Daghestans and Kazaks that come from there, ancient traditions remain alive. From Asia Minor, particularly the eastern districts, come rugs of simple design but of exquisite gay coloring. In Persia excellent rugs of the Ferahan type are being made, and pieces of good design and color show up among the Tabriz, Saruk, and Kashan weaves. Even among the factory-made industrial rugs excellent specimens occur. In modern Tientsin rugs are many specimens that may be

greatly admired fifty years from now; and among the almost industrially woven Ghorevans are medallion rugs that are masterpieces of bright and gay coloring.

There is perhaps no form of art where the warm and the cold colors are at once so subtly and so boldly contrasted as in Oriental rugs. That contrast is the very essence of their life, which age will beautify and mellow. But the mellowness of age cannot be counterfeited by artificial processes, and a mechanical toning-down of a rug will, like the varnishing of an Old Master, end in the destruction of the color balance. As soon as you see a rug in which all tones are warm or all are cooled down, caution is advisable. A rug with a good color-composition will usually show both warm and cold simultaneously. Sometimes, when the rug is new, the contrast may be a bit harsh, but life and use may be trusted to reduce clashing hues to an ever-increasing beauty.

Artificially mellowed rugs are easily recognizable. Sometimes they are dipped in saffron, and come out in the same condition as an over-varnished old painting—the reds and yellows overheated, the blues greenish, the whites turned to old ivory. Dipping, however, is comparatively rare. Much more frequent and much more dangerous is the chemical washing of rugs, now a considerable industry in this country. It is a commentary on the extent of the practice, that the charges go as high as a dollar a square foot for "fine pieces." In this washing the rug is treated with chlorides that dull the vividness of all colors and spread a sort of gray film over the color harmony. The result is, indeed, a softness of tone that will not conflict with any decorative scheme. But sometimes there are other results. The chemicals employed in the washing may not be thoroughly eliminated from the wool; and after they have destroyed the color balance they quietly corrode and destroy the pile of the rug. Buying a chemically washed rug is therefore bad, not only from the artistic standpoint but also from the standpoint of investment, unless one has the word of a reliable dealer that he can vouch for the future of the rug under reasonable wear.

An even worse process, artistically, is the artificial bleaching of a rug and the repainting of the entire design in new color. The inexperienced may detect it by the discrepancy in color between the front and back of a rug, for the counterfeiter does not trouble



Kazak Rug

From the Caucasus, early in the 19th century. This is a sturdy nomad rug of deep glowing colors set against ivory white. The square panels with their geometrical remnants of trees and flowers transform Persian gracefulness into nomad directness and simplicity



Herez Rug

From Northwestern Persia, about 1800. This rug reveals further the tendency toward geometrization that characterizes rugs woven by Kurds, Persian Turks and Caucasians

to paint-in the colors bleached from the back, which do not show, anyway.

A third—almost amusing—method of falsification is to give a washed woollen rug a silky gloss. This is done by ironing between rollers or by treatment with glycerine, or both. The effect disappears of course with the first cleansing, and there remains only a dismal, artificially toned-down rug.

It is very easy to blame all these frauds on the rug-dealer, but so long as decorators and public clamor for mellow colors and antique rugs, the dealer will supply the want.

Suppose you desire what is real, but are not yet experienced enough to distinguish it from the spurious. Then a reliable dealer is your only help. In an auction or with the nomad rug-dealer you have no recourse. But if you have bought from the local dealer, and have fortified yourself with his written guaranty that your purchase is what he claims it to be, you can really know what you are getting; and if you have chosen too hastily, you can usually exchange your rug, in case you do not like it, for another. Go to a rug store, and ask to see washed rugs with nice, soft colors. The dealer, realizing that you know all about the washing process, will not hesitate to produce what you want. After you have seen a few, and have got into your mind their appearance, and the chemical smell that usually adheres for a long time to rugs that have been washed, change your mind and ask to see rugs that have not been washed. Make your choice from among these, and have the dealer specify on the bill that the rug is not painted, not washed, nor anywise chemically treated, and that he will refund the full amount paid if the contrary can be proved. Every dealer on whom such conditions are imposed will gladly subscribe to them; for he knows that by strictly fulfilling them he will build up goodwill and future business.

Considerations in examination of Oriental rugs.—Warp damage is fortunately rare, but may be detected by pulling the rug in the direction of the warp. If the warp threads are rotted—by sea water or continuous dampness—they will crack audibly under moderate tension.

Threadbare rugs, so worn down as to show warp and weft, should not be bought for long, hard wear, but beautiful ones at the right price may be enjoyed where they will be little worn.

Owing to faulty dyeing-process for black and light green, in antique rugs,

the pile in these colors may be partly worn away. This is hardly a defect.

Moth damage to the pile is a defect more apparent than real. A thorough cleaning will prevent further damage. Make proper allowance, however, in the price.

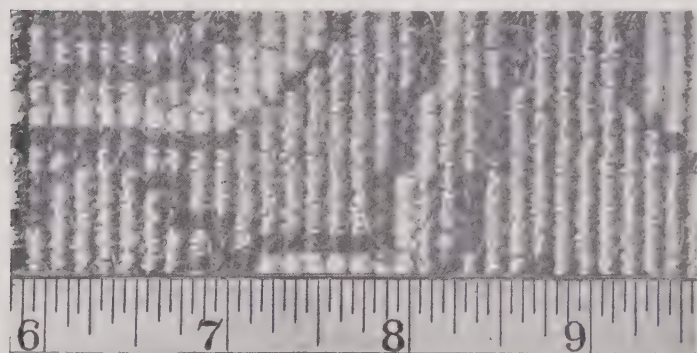
Patched rugs — against which there seems to be an unjustified prejudice — may be a good investment if they are strong and beautiful to begin with and have a *well-repaired* hole or tear. Even a cut rug, from which a section has been removed, may be well worth buying at the proper adjustment of price.

The edges of a rug are particularly subject to wear and tear. If a rug has such defects when purchased, stipulate that it be delivered in perfect repair.

Before buying a rug, test it on the floor to see whether it lies flat. It may have been drawn crooked in the weaving. A wrinkle is a weak spot which soon shows signs of wear. It may possibly be removed by stretching, in which case an agreement should be made with the dealer as to its possible reappearance.

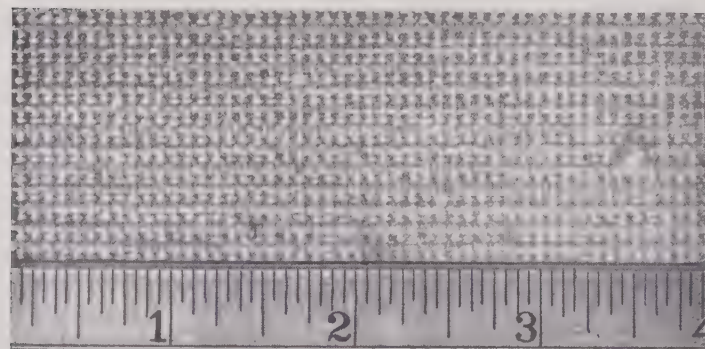
Restoration by a new pile on old warps is difficult to detect, but is rarely encountered. Slight repairs of this sort may be desirable, but extensive re-weaving is not often advisable; design and color are thereby coarsened. It is better to enjoy a venerable relic as it is.

Domestic Rugs and Carpets: — Types of carpets are distinguished by the varying weaves or arrangements of the warp — longitudinal threads — with the crosswise weft or filling threads. In plain weaves, like ingrains, the method is similar to that of plain cotton cloth; in others, where the threads are looped and cut, the result is a standing pile, as



Brussels Weave

The surface of a Body Brussels rug is made up of rows of loops, or uncut pile. This shows a medium grade, eight rows to the inch

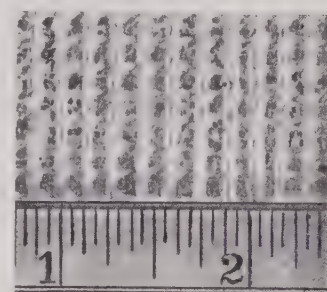


Wilton

This shows the back of a Wilton rug woven with $13\frac{1}{2}$ rows to the inch, each of which provides a double row of tufts on the surface

in velvet. The closer the weave, the more durable will be the carpet. The yarns from which carpets are made are worsted, woollen, cotton, linen, hemp, and jute, the surface yarns usually being worsted and woollen, with linen or hemp backing. Worsted yarn is hard to distinguish from woollen, but is more durable, owing to its longer fibres, and more lustrous, if less fine and soft. The backing should show a clean, evenly ribbed surface.

INGRAIN. — The surface is flat and ribbed, somewhat like hand-woven tapestry. Both sides are alike, — except for reversed colors, — which gives added wear. It is most effective in plain color or simple designs. The best all-wool



Axminster

The back of a medium-grade Axminster

qualities are very durable, and in large rugs more easily cleaned if tacked down; suitable for bedrooms, or in any room as a background for other rugs, in case of an unfinished floor. Art squares are made in this weave, and are very serviceable in plain colors, with or without a border, for rooms of informal use, or as summer rugs; also Scotch wool rugs, slightly heavier than art squares and perhaps more attractive, more useful than most people realize in sun-porches, bedrooms, and so on. The wearing qualities of this weave would justify its restoration to favor where economy is desirable.

BRUSSELS. — Brussels carpets give a clean, neat, but not luxurious effect; they are very durable and easily cleaned. They are especially serviceable in dining-rooms, or in simple furnishing schemes. The width of the carpet strip is usually 27"; it is sometimes sold sewed into rugs, with a border. The wearing qualities are excellent for the price. There are two types.

Body Brussels, the original type, has a loop-pile surface, formed by uncut loops of the colored warp. Each color is carried, in weaving, on a separate frame, and when not needed on the surface it appears with others on the wrong side, giving the name, "body" Brussels. Closeness of weave is an indication of quality, also clean backing.

Tapestry Brussels, the secondary development of Brussels, is warp-printed; the rows of loops are farther apart, and no colored warp-threads carry through to the backing. This costs much less than body Brussels, but is less durable and handsome, as a rule.

WILTON. — This process of weaving is similar to Brussels, but the carpet is firmer, contains more yarn, and the loops of warp are cut to form a pile which gives more luxurious effect than Brussels. Worsted Wilton carpets are more expensive, more durable, and generally more attractive than wool Wilton. Closeness of texture gives fineness of design suggestive of Persian rugs. These rugs are made in many grades; it pays to buy as expensive a grade as one can afford. Strips of carpet are woven 27" and 36" wide; for large rugs these strips may be accurately, firmly, and almost invisibly sewed together. This weave is suitable and serviceable in any room, and is used probably more than any other domestic weave for living-rooms, halls, stairs, and so forth.

Wilton velvet bears the same relation to Wilton that tapestry Brussels does to Brussels. It contains less worsted yarn than real Wilton and should be cheaper. Heavier grades may be used in living-rooms, lighter grades in bedrooms. Its plain soft colors are very attractive, but less practicable in halls



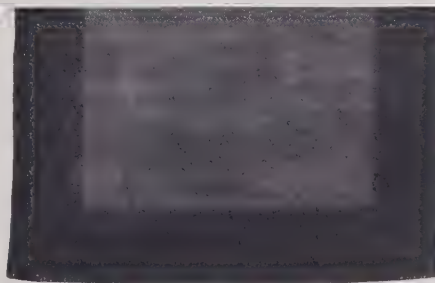
Chenille

These rugs (see below) are very adaptable. They come in many colors with two-toned border or in plain black. All the rugs on this page with the exception of the one on the right are shown by courtesy of John H. Pray & Sons



Ingrain

Heliotrope ground with rose flowers in ivory border. This is called a Scotch Wool rug—a type which comes in many colors and with various borders



Wilton

Adapted from a costly Chinese specimen, this pattern has no repeat. Manufactured by Hardwick and Magee, shown by courtesy of The Metropolitan Museum



Wilton

Such a rug as this is available in four different colors. Its fineness of texture and pattern is characteristic of good rugs of its type



Arminster

In Chinese blue and ivory with a characteristically different texture from the Wilton, adaptable to Chinese or Turkish patterns



Hooked Rugs

Emphasized by the plain wood of floor and walls, the allover geometric patterns of these old hooked rugs are very decorative and make such rugs very desirable. Elsie Sloan Farley, Decorator

and dining-rooms than a figured rug or carpet. As some have more resiliency than others, walk across a rug to test it before purchase.

Printed velvet. A new process of printing colors and pattern on a velvet rug after it is woven makes possible a much lower price on certain rugs.

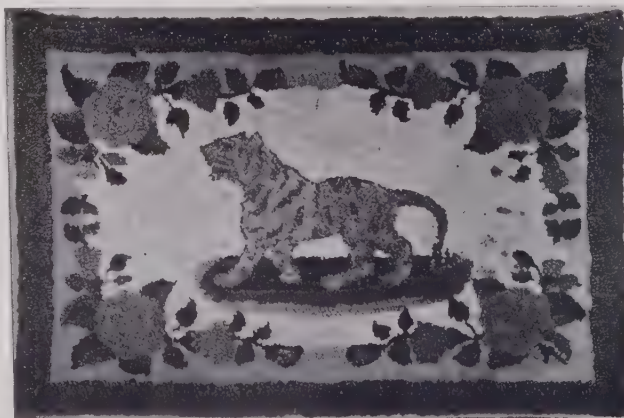
AXMINSTER. — This is high-piled fabric, coarser, less limited in color, and softer than Wilton, made with tufts of woollen yarn inserted and bound into the warp, somewhat like the process of Oriental rug manufacture. Coarser texture makes it adaptable to Turkish or Chinese designs, as Wilton is to Persian designs. The best qualities are very durable. Examine to see that only woollen is used in the pile, and remember that the more closely woven the back is, the more durable the rug will be. The depth of pile gives luxurious effect for fairly moderate cost. This weave is bound to "shed" when new. The patterns vary from plain colors and unobtrusive designs to striking color combinations

suitable only for large rooms. Axminster rugs and carpets are widely used in living-rooms.

CHENILLE. — This has a deep pile varying from $\frac{1}{4}$ " to 1" in thickness, formed by weaving a thick chenille cord on to a wool backing; resultant patterns are slightly irregular, usually have a short repeat, and are unlimited in color. Plain or two-toned chenille rugs are very popular, suitable for use in many rooms, and an excellent background for furniture.

Chenille rugs and carpet can be supplied in any width up to thirty feet.

RAG CARPETS AND RUGS. — For country houses, bedrooms, bathrooms, or rooms with Colonial furniture the old-fashioned rag-rugs, woven with cotton warp and a weft of narrow strips of cloth, have their own well-recognized place. They can be made to order to carry out a color scheme; or hand-woven hit-or-miss, to use up the contents of the family piece-bag; or they may be purchased in many colors and simple designs from a rug merchant. It is important to have them of heavy



Hooked Rug

Animals and flowers were favorite subjects with hooked-rug workers

FLOORS AND FLOOR-COVERINGS

weight, so they will lie flat on the floor. They may readily be washed when necessary.

Braided rugs are made by sewing braided rags, usually into round or oval shapes. With clever use of colors, as well as good workmanship, very pleasant results are possible, which are especially suitable in interiors where early American furniture is used.

Hooked rugs are happily used under the same conditions, and their manufacture permits more freedom of design and use of color. The darker tones are more practical, as well as being usually in better scale decoratively; but one does not object so much to stepping carefully over a bright red rose in a hooked rug as one would in a Brussels carpet. Two tones make attractive rugs, and a touch of black is often effective with other colors.

Crocheted and knitted rugs are also made from rags, either in homes or commercially. If firmly constructed, they are heavy and stay in place well.

Various other types of rag rugs are available, including a revival of a check pattern woven of two colors, one in the warp and one in the weft; these are suitable mainly for bedrooms, sun-porches and so forth.

RUGS FROM OLD CARPETS.—These can be made by cutting carpets too shabby for use into strips $\frac{3}{4}$ " wide, and having them woven like a rag rug. The rugs have no pattern, unless a border is specified, and of course retain the dominant tone of the carpet; they are durable, soft, and reversible. About $6\frac{1}{2}$ pounds of old carpet are required for a square yard of rewoven rug.

FIBRE AND GRASS RUGS.—On porches and in houses used in the summer time, or in warm climates, fibre or grass rugs are attractive and comfortable. Considering their cost, they are durable under ordinary conditions, and they have pleasant colors. Some fibre rugs are made with twisted-paper filling in cotton warp, or a warp of twisted paper as well; some use wool with the paper filling, which increases the durability; designs are stenciled on or sometimes woven into the rug. Plain colors are usually more satisfactory, and are to be found, as well, in a more durable and heavy reversible fibre-rug made from colored flax. Rush and grass rugs are also used, in the pleasant neutral colors of dried grass, or in more intense color acceptable on porches or elsewhere. A type of rush rug is available which is made in sections of two tones, about 18" square; these are sewed together, checker-board fashion, to form a rug of the desired size. One is advised to dampen these rugs twice a year, by sprinkling them from a watering pot, to keep them pliable and thereby to preserve them.

STRAW MATTINGS.—These are still a familiar floor-covering for inexpensive use, the most durable ones being firmly and closely woven with a warp of hemp rather than of cotton. For the most service, use a reversible matting rather than one with a design stenciled on one side. Natural-color

straw will usually prove more lasting than dyed material. The light color of matting renders it useful mainly in bedrooms. It must be laid carefully over well-arranged layers of newspapers or other lining, with its adjoining edges close together and securely tacked. Cut edges will fray badly unless turned under, or bound as they are cut.

Lining papers are useful under all grass or fibre rugs or carpets, as dirt is bound to sift through their open structure, and it can be most easily removed by simply destroying the papers when the rugs are taken up.

THE LAYING OF CARPETS

To ensure the best value and service-ability of a carpet, it must be properly laid and cared for. In the first place, the floor on which it is laid must be smooth and level, with no uneven boards making projecting ridges, which of course wear the carpet in threadbare lines. Secondly, it is important that a lining be used under the carpet; for this purpose there are special carpet-linings which give protection and cleanliness. For resiliency, much to be considered in the comfort and luxuriousness of carpets and rugs, a special lining fabric is made of hair felt in various thicknesses, which not only is an added attraction in appearance and tread, but lessens the wear on the carpet, so as to lengthen its service considerably. A choice rug or one which is expected to wear a long time should never be used without a pad beneath it; the same principle applies to carpets, and a fabric made specially for the purpose is preferable in sanitary and wearing-qualities.

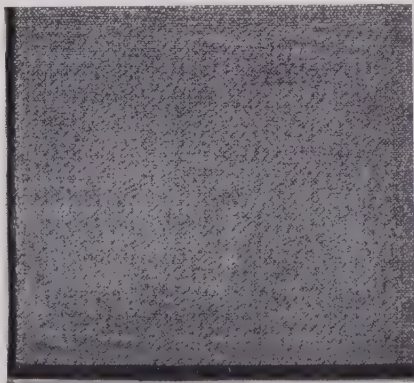
In laying the lining and carpet, both materials run the long way of the room. The lining paper or other material is carefully stretched and tacked; then the carpet is laid with equal care, stretching each breadth with a special tool as it is temporarily tacked down the length of the room. It is cut and firmly tacked at the end of the room, and re-tacked as necessary along the sides of the breadth. The stretching should be done evenly and carefully to ensure against wrinkles but not so as to strain the fabric. In the laying of a fine carpet, the services of an expert lengthen the life of the carpet.

Rugs and carpets in rooms in constant use should be brushed or cleaned with the carpet sweeper every day or two and thoroughly swept with a broom or vacuum cleaner once a week. If a broom is used it should be held as nearly upright as possible; the strokes should be short, and in one direction only and that with the nap of the carpet. This is especially important in the case of Oriental rugs. But there are few households where the vacuum cleaner has not become the necessary complement of the carpet. Rag and light-weight cotton rugs may be washed in the tub and other textile rugs and carpets may be scrubbed with soap and water, but these are better sent to a professional cleaner.



Fibre Rug

With a rose ground, gray flowers and deeper neutral border, this type of rug offers an attractive color and surface.
John H. Pray & Sons



Grass Rug

A useful type which is available in attractive plain colors or with borders.
John H. Pray & Sons

CEILINGS

TO carry on the sequence of tone from floor-to-walls to ceiling, it is not always advisable to whiten the ceiling, as is so often done. It is much preferable to key it to the predominating color of the room, raising it to a light tone, but perceptibly off the white. Such a large expanse of pure white has an unfortunate, glaring effect where for the average room there should be only an inconspicuous surface, giving an unanalyzed sensation of light and distance. In period rooms, where the design of the ceiling is an architectural element of the room, each ceiling and its treatment present, of course, a distinct design-problem, and a general rule is less applicable. Still it is always safe to say that a soft cream is preferable to dead white.

The plain, horizontal ceiling is the most usual one, but often the architect endows a room with character and interest from its very beginning by designing it with a cove ceiling or a vaulted ceiling, or by allowing the angle of the roof to show between the vertical walls and the horizontal ceiling. Most of us have at some time felt the appeal of an informal room "tucked under the eaves," and certainly there is a livable quality about it. More formally, vaulted ceilings may be designed so that they lessen the ceiling-height, seemingly if not actually, by giving the impression that the spring of the arches is the ceiling line.

The texture of a plaster ceiling should depend on that of the walls by which it is supported. If they are roughly troweled, the ceiling may be also of coarse texture, although it is usually less coarse than the walls, — unless very high, — as otherwise one is too conscious of its presence. For papered walls, the usual ceiling is the ordinary smooth plaster, calcimined to the desired tone. The advantage of calcimine over paper or paint is that it is cheaper to renew when necessary, and its flat dull tone is satisfactory. The services

of a trained painter will be found more necessary in this process than in any other interior painting-job, as it is by far the most difficult, and inadvisable for the amateur to attempt. The same is true of putting on ceiling papers.

Relief figures or patterns in plaster ceilings are sometimes used nowadays, even in non-period rooms, with simple, quiet designs that add to the interest of the room without obtruding themselves. Parge figures, or a wide-spaced garland, or other designs less elaborate than those of the period styles, give the room an air of graciousness without oppressive formality, and offer an opportunity for individuality.

In early American rooms ceilings of wood were sometimes used, and the same thing is occasionally done to-day in rooms of historic inspiration, where the soft color of the wood is desirable; or it is done informally in rooms of a camp, perhaps, where sheathing will be less troublesome than plaster in upkeep. In rooms inspired by Spanish precedent, the use of bright, decorative color is attractively appropriate on beams or on the ceiling-surface between them; and with sufficient skill the same thing may be done satisfactorily on other beamed ceilings, with carving to lighten their scale.

The question of beamed ceilings as a whole is one to be considered by the architect rather than the decorator, as they are properly structural elements of the house, to be designed with careful attention to scale. Nothing more contrary to the professional standards of interior design can well be found than artificial "box beams," added after a room is complete.

If a room is too high in proportion to its length and breadth, a darker tone may give the illusion of a lower ceiling; or it may be actually furred down if necessary.

To repair ceilings which are old and cracked, it is often practical to cover them with stretched canvas, — which may be painted and tinted, — rather than to replace the plaster



A High Ceiling

By following the structural line of the framing with beams and plaster the spaciousness acceptable in a warm climate is attained without loss of intimate effect. Marston, Van Pelt & Maybury, Architects



Parge Figures

Especially appropriate to rooms of Tudor or Jacobean inspiration, the informality of parge figures unconventionally placed is becoming popular in modern ceilings. Charles I. Berg, Architect

CEILINGS



Ornamental Ceiling

The restraint of the paneled walls and floor is graciously relieved by the decorative ceiling, designed and wrought in harmonious scale with the room as a whole. Parker, Thomas & Rice, Architects



Beamed Ceiling

These structural and well-designed beams, with rich mouldings, are in good scale with the height and size of the room, and form an essential element of its Italian atmosphere. Richardson, Barott & Richardson, Architects



Importance of Hardware

Although hardware may seem a small detail in relation to the entire house, actually it is an important feature and one that will do much toward distinctive results if it is chosen with care and made consistent with other furnishings



Wrought Iron Hardware

Likewise in this house the lever handles of the door, and it might be observed also, the lighting fixtures, are in character with the sturdy simplicity of the room

Well Designed Hardware

In the room shown above the hardware has been transformed from the purely utilitarian to the decorative. The handles for the double doors and the fasteners, even the hinges themselves, are in character with the room. Delano and Aldrich, Architects

VI

INTERIOR FIXTURES

INTERIOR fixtures is a broad term which is outlined here under four classifications: Hardware, Lighting Fixtures, Radiators and Fireplace Fittings.

HARDWARE FOR INTERIORS AND FURNITURE

The hardware in our houses occupies such a relatively small amount of space that we are often unaware of its importance in the general effect of a room. It is, however, a detail that should not be treated nonchalantly, for care in selection will do much toward distinctive results without any large added expense. It is possible, of course, to be as original as one wishes with individual designs made to order, and where expense is not a vital factor the beauty of such hardware adds greatly to the distinction of a room. Such attention to detail is an essential part of any interior or piece of furniture which is artistic in the highest degree. It may be approximated by sufficient discrimination in the careful choice of stock hardware, where a small difference in price may mean a great difference in effect. Hardware is one of the elements which it is unwise to treat very economically.

The appropriateness of hardware fixtures to the room they serve is governed by their design, material, finish, and placement. Fortunately, through the nature of the material, examples of hardware of different periods have survived to be our copybooks to-day, and anyone interested may be fairly sure that, if he desires historical correctness, it is easy to obtain. The charm of Georgian or Colonial knobs, hinges, or box locks is a requisite element in the atmosphere of a carefully designed modern room of early American inspiration.



Furniture Handles and Pulls

These pieces demonstrate the fact that there can be good design even in quantity production. Courtesy of Berbecker & Rowland Manufacturing Company

Two types of Colonial hardware are distinguishable, the finer and more elaborate brass or iron of the manor house, and the simple wrought-iron of the farmhouse. They are equally attractive, each in its proper setting. Then mediæval, Italian, Spanish, or French hardware fixtures are obtainable in different designs of much beauty and appropriate detail. Whatever type is used, it should be as much in harmony with its surroundings as the period woodwork or the furniture.



Colonial Hardware

The characteristic H & L hinges of Colonial days are used here in an appropriate setting

Material and finish. — The material and finish of the fixtures, as well as their design, influence their scale and should be considered not only from personal preference but from the standpoint of their wearing qualities. The same metal may have many effects — for instance, wrought iron may be blacked or left gray; brass may be lacquered or allowed to acquire an old, worn look through constant handling without polishing. Glass knobs on doors or cupboards give a sparkle and a decorative touch. For color, stained or painted wooden knobs may be used.

The importance of furniture hardware is most clearly illustrated by an early American highboy, for instance, which lost its original brasses around 1870 and now bears substitutes comparatively coarse in line. The jarring note ruins the unity of the furniture design. So it sometimes is with furniture made to-day; and when a choice of hardware is possible to the person

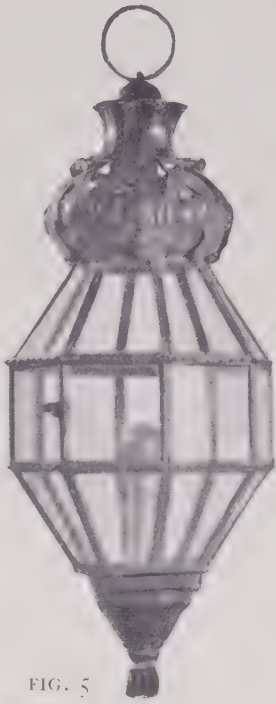


FIG. 5



FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 6



FIG. 7



FIG. 8

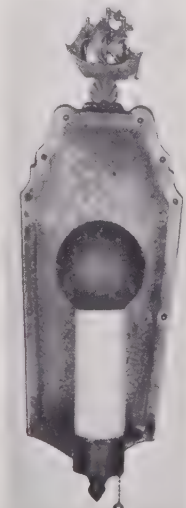


FIG. 9

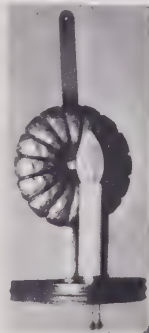


FIG. 10

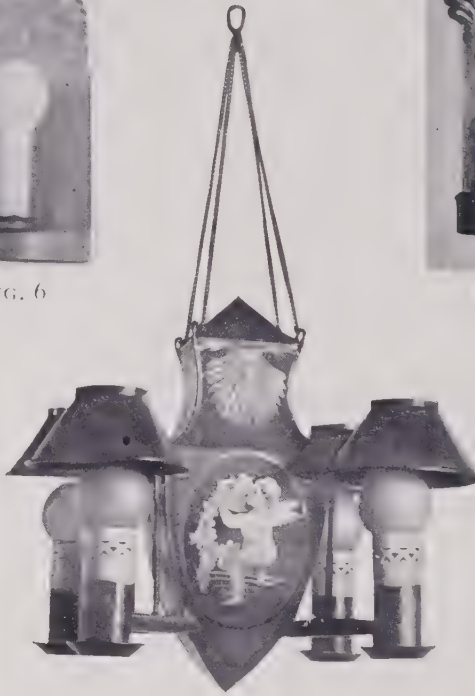


FIG. 11



FIG. 12



FIG. 13

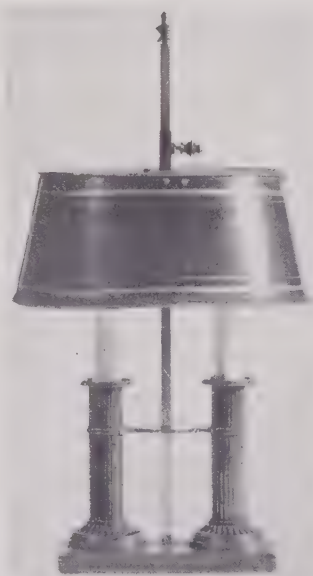


FIG. 14



FIG. 15

Lighting-Fixtures

Fig. 1. A simple side light of Colonial brass and ebony. Courtesy of Cassidy Company

Fig. 2. This fixture may be had in brass, antique or Colonial finish, or in pewter finish. Courtesy of Cassidy Company

Fig. 3. This fixture like an old candle stand comes in brass, ordinary or antique finish or in antique pewter finish. Courtesy of Cassidy Company

Fig. 4. A fixture of hand-wrought iron with ship in burnt brass. Courtesy of Bigelow, Kennard & Co.

Fig. 5. This lantern comes in several sizes and will fit in almost anywhere. Courtesy of Bigelow, Kennard & Co.

Fig. 6. This sconce is made of hard wrought iron. Courtesy of Bigelow, Kennard & Co.

Fig. 7. A somewhat similar sconce in brass, antique brass or antique pewter finish. Courtesy of Cassidy Company

Fig. 8. An excellent two-light fixture in brass, Colonial or antique finish, or in enamel colors. Courtesy of Cassidy Company

Fig. 9. Similar to No. 4, in hand-wrought iron and burnt brass. Courtesy of Bigelow, Kennard & Co.

Fig. 10. Of the same materials as No. 7. Courtesy of Cassidy Company

Fig. 11. A hanging fixture of red or black painted tin, with gold decorations. Courtesy of Bigelow, Kennard & Co.

Fig. 12. Of brass, antique brass or antique pewter. Courtesy of Cassidy Company

Fig. 13. An inexpensive iron fixture. Courtesy of Bigelow, Kennard & Co.

Fig. 14. A charming lamp of antique brass with a painted tin shade. Courtesy of Bigelow, Kennard & Co.

Fig. 15. A fixture of red or black tin with gold decoration, designed for candle bulb. Courtesy of Bigelow, Kennard & Co.

who is to live with the furniture, the unity and added distinction of one's own selection are very desirable.

LIGHTING-FIXTURES AND LAMPS

That an object's maximum usefulness may result also in its greatest decorative value is nowhere better exemplified than in the lighting of the house. Although styles of lamps and shades come and go, the fundamental principles that make good lighting are lasting, and a scheme based on them will remain satisfying. To direct the right amount of light to the place where you want it, without glare and with easy control, is the basic necessity; and to clothe this in decorative guise is the desirable possibility. The first, if skillfully done, will largely accomplish the second.

Direct and indirect lighting. — Electric lighting in its present development may be direct (any shade or reflector directing the light rays downward), indirect (reflecting the light to the ceiling), or a combination of the two, in which — for general lighting — the indirect component of light is thrown toward the ceiling while the direct component is cast downward on a specific area. A living-room should have a combination of direct and indirect lighting. According to present practice this is usually attained by wall brackets for the general lighting, and portable lamps for reading, writing, card-playing, and so forth. Portable lamps for floor or table, and chandeliers as well, may be designed to provide both types of light.

The lighting of various rooms. — Like all furnishings in rooms of varying uses, the details of the lighting may advisedly differ with the room.

THE LIVING-ROOM. — Wall brackets for a living-room may be indirect, in which case the pleasantest effect to the eye is attained by a comparatively small bulb and large, dense shade, so that the resulting upward light is diffused and not glaring. Over a lounge or a desk a direct wall-bracket may be useful, if arranged satisfactorily in relation to other points in the room. The central fixture — hung from the ceiling — is less used in living-rooms than formerly, the newer customs being due not only to changing taste in furniture arrangement, but to the increased comfort to be gained from a number of separate light sources, more conveniently controlled. For these plugs should be provided in baseboard or floor, and a liberal rule to follow in determining upon their requisite number is one such receptacle for every fifty square feet of living-room floor-space. It is very advisable to plan the furniture arrangement first, so that base-plugs may be distributed to the best advantage.

THE DINING-ROOM. — In the dining-room portable lamps are



Pottery Lamps

A base of cream pottery with blue or green bands may have a parchment shade with border to match



Pewter Lamps

Old pewter lamps can be wired for electricity or reproductions of the old ones can be found



Glass Lamps

Old and new glass lamps with chintz or silk shades are appropriate for bedrooms or simple living-rooms



rarely suitable, but a baseboard- or floor-plug is nevertheless useful for electrical conveniences, such as toasters. The dining-room lighting is best done by a central fixture hung from the ceiling, with the light two feet from the ceiling. A small indirect component for general lighting, as well as the direct light cast upon the table, may be used also if desired. The shade should be designed and adjusted to avoid glare. Wall brackets or electrically lighted candlesticks on furniture other than the dining-table should be of comparatively low brilliance, as they are of secondary importance. In houses where — on account of the use of table candles — no central fixture is desired, it is still advisable, when wiring is being done, to have a central ceiling-outlet provided for future developments. An indirect fixture or a chandelier with all bulbs pointing upward fails of its purpose over a dining table if it is used alone, as a shadow is cast directly below it while the rest of the room is illuminated. A cluster of hanging bulbs — a "shower" — with separate shades is satisfactory if adjusted correctly.

HALLS. — The lighting of halls must depend so largely upon individual conditions that a general rule is difficult to formulate. A pleasant amount of light for continuous use, with direct light near a mirror — six feet from the floor if the mirror is flanked by wall brackets — is a comfortable arrangement. Stairs must be fully lighted, with switches at top and bottom.

BEDROOMS. — Bedroom-lighting is advisedly direct lighting, arranged for each desirable focus-point. For the mirror, wall brackets are used; or a shaded drop-light a little in front of it; or a pair of tall lamps or candlesticks on the dressing-table. If the room contains an armchair or *chaise longue*, a reading-lamp — table or floor lamp — should be provided for it; possibly this can serve also for reading in bed — otherwise, another lamp should be provided for this luxury, fortunately available to everyone.

THE KITCHEN. — Lighting in the kitchen demands a liberal supply of general illumination from a source near the ceiling, so that shadows will not interfere in the worker's foreground; or a drop light or bracket over each work-area; or both. Plenty of light in the kitchen is an important saving of wear and tear on the person who works there — and yet the light must not be glaring.

Materials. — The style, material, and color of lighting-fixtures and shades depend so largely upon individual decorative schemes that it is impossible to prescribe specific types for general conditions. In a simple room, fixtures of equally simple, quiet design should be chosen; and in a more pretentious room the fixtures offer an opportunity for decorative and

elegant elaboration. Excellent designs are found in various metals, especially cast bronze and wrought iron, both very durable. Painted tin gives delightful color and scale. Spun and pressed brass are available in simple, desirable designs, and again in highly "ornamental" designs which, as a rule, should be avoided. If such existing fixtures confront an interior designer, probably his best defense is a heavy shade with good lines, which may hide some of the ornament and can certainly be designed to reduce glare. Conservative choice of recognizably good design rather than the latest novelty-lighting should be followed in purchasing new fixtures or lamps. Unobtrusively beautiful fixtures and lamps, which take their place in the harmony of the room without monotony or restlessness, will afford an opportunity for an occasional lamp of striking design and color as a decorative accent.

For rooms of varying degrees of formality, it is not a difficult mat-

users of the lamp is whether or not it protects their eyes from glare. The position of the lamp in the room, its height from the floor, and the proportions of the standard all govern this aspect of the design of the shade, which should shield the direct light, but flare enough to permit its convenient use.

RADIATORS

In many climates the radiator is a necessity, which, when thoughtlessly placed, may introduce an element of unleavened practicality that will be difficult to harmonize in an otherwise attractive room. Old-fashioned high radiators, with which many of our houses are equipped for better or for worse, are often best treated quite frankly with no attempt at concealment, perhaps painted — with specially prepared radiator paint — the predominating color of the walls. This method of painting, it should be mentioned here, is to be preferred. They are likely to



Radiator Covers

Several ways of covering radiators are shown here. In the photograph above at the left a hall radiator is covered with a box paneled in front and with a grille at the end, forming a convenient shelf in a hall too small for a piece of furniture. At the right of this photograph, in a hallway Spanish in character, a radiator recessed in a wall is covered with a wrought iron grille. At the left a window sill is brought out to form the top of a radiator cover with carved panels, and at the right a radiator partly recessed has a decorative cover that makes an excellent base for the shuttered window



ter to assemble an attractive lamp from inexpensive elements, such as an old jar or bottle, with perhaps a pleated chintz shade or one of parchment. The simplicity of such a lamp is often more satisfying and distinctive than more elaborate designs which may be purchased with less planning and forethought on the part of the buyer. For elegance and beauty of finish, a bewilderingly large number of lamps are available in styles suggestive of every period.

Lamp shades. — Shades are of various materials — glass, metal, parchment, and textiles. Textile shades should be lined with light-toned material, and for color may be interlined with whatever will combine well with lining and exterior fabric to make the desired effect when the lamp is lighted. Usually a rose or orange-red silk is used. The lines of the shade should harmonize with those of the standard, to make the lamp a fine composition as a unit, not merely a juxtaposition of two unreconciled elements. The materials as well must be in character with each other; for instance, on an old Bennington pottery jar, parchment or chintz would be more in keeping than a fine silk with a braid of Chinese embroidery. The element which most affects the comfort of the

be less conspicuous thus than if partially concealed with a shelf, a rug, and so forth, since their shape is so uncompromisingly awkward. An obvious makeshift calls to itself more attention than the utilitarian object to which our eyes have, however unfortunately, become accustomed.

It is possible, however, to plan for the placing of radiators before building, or to use the modern radiator-shields which are available, and thus they may be made satisfactorily unobtrusive with comparatively little added expense. A position under the window is logical both from the practical standpoint of heating cold air as it enters the room and because the shape of the space between window and floor, not particularly useful for anything else, lends itself well to a comparatively inconspicuous adaptation of the radiator. This applies also to placing the radiator under a built-in china cupboard, for instance, or a cabinet of some description, giving the effect of a complete piece of furniture rather than of two unrelated units.

The sizes necessary for adequate heating must be ascertained, fireproof provision made if any substance other than asbestos or metal is to cover the radiator, the furniture ar-

INTERIOR FIXTURES



range of the room considered, and the type of radiator-covering decided upon to harmonize with the decorative scheme. If it is possible to set the radiator in the depth of the wall, so there is no projection, it will be the least conspicuous.

A panel of openwork

tile or a grille of varying design may be used over it, according to the rest of the furnishings. Sometimes the thickness of an outside wall is such that the radiators may be set in the reveal of the windows; if this is not structurally true, the wall may be furred out to sufficient thickness, possibly allowing thereby for a built-in bookcase between the windows. The illustrations give suggestions of possible solutions to a problem that varies for every room. Specially designed radiator-covers of many shapes and sizes are well made with fireproof lining, and with useful humidifiers included. Another possibility, in houses where steam heat is desired upstairs but radiators cannot be reconciled in the interiors downstairs, is to place the radiators in the floor, with registers over them for heat-circulation.

FIREPLACES AND THEIR FITTINGS

To many of us the associations of a fireplace are so predominant that when we see it with no fire we — fortunately — fail to realize that in its simplest form it is, after all, a gaping black hole, the effect of which is decoratively undesirable. This makes the

fireplace-treatment doubly important: it must not only overcome the drawback with which it starts, but be beautiful in itself, as the interior trim is beautiful. To refine fireplace-treatments to harmonious interior scale is a difficult but important part of interior design. During the various periods of design characteristic types have been developed, which are suggested by the illustrations on pages 35, 36; and in modern interiors various schemes are evolved to meet each problem as it presents itself.

The use of brick and field stone for the facing of interior fireplaces should be handled carefully if at all, and with due regard to the treatment of the rest of the room. Other materials, such as tile or painted cement, are much more likely to be in keeping with the surrounding walls and furniture.

Fixtures. — The fixtures in the fireplace — firebacks, grates, and andirons — give it scale and interest, and should be chosen or designed as a part of the fireplace itself, making a unified and harmonious picture as a whole. There are so many types easily available that appropriate ones may always be found. Fine brasses for carefully detailed Colonial work, for example, or heavy wrought-iron for an Italian fireplace should be studied with equal care for proportions, detail, and finish. Appropriate tongs and

pokers are likewise various and should be visualized for the effect of the entire fireplace, and fenders or fire screens may become decorative features in special designs in wrought iron.



Wrought Iron Andirons

This pair of andirons and the two shown above are all sturdy fixtures of wrought iron and burnt brass. They are appropriate for almost any type of fireplace. Courtesy of Bigelow, Kennard & Co.



Fireplace Fittings

The two illustrations here show appropriate andirons for the different types of fireplaces, simple brass ones on the left with the Colonial moulding and facing of tiles, and decorative iron ones on the right for the tile facing of bright colored design. Notice also the iron woodholder on the right. Buckman & Kahn are the architects of the house for which this fireplace was designed



Fireplace Fittings

In the fireplace in the upper left-hand corner the andirons of old Italian design are in good scale with the heavy beams and with the size of the opening. Peabody, Wilson & Brown, Architects

At the right is a corner fireplace with a coal grate which is particularly suited for a small opening. Julius Gregory, Architect

Below at the left is a fireplace in a nursery with wooden soldiers, ancestors of those of Chauve Souris fame. The small iron andirons are well used. Gordon Allen, Architect



Fireplace Fittings

In the fireplace of Colonial design which is shown above, the logs are laid on a bed of ashes, the iron kettle is reminiscent of earlier days, and the curtain of iron rush mesh makes a practical screen for an abandoned fire. As the photograph shows, it is hung on a rod and can be pulled to one side when not in use. Joseph Everett Chandler, Architect

The photograph below shows a hob grate of typical English construction, with convenient shelves for brewing the tea. For a small opening this is one of the most satisfactory forms of grate. Louis S. Weeks, Architect



VII

FURNITURE DESIGN AND CONSTRUCTION

FURNITURE to-day is seldom wholly original, designed without recourse to historic precedent. It is rather based almost without exception on the accepted styles of the past, toward which the designers of the Renaissance, both in Italy and France, contributed so much. For this reason, although our homes may not be furnished with antique furniture or even with modern reproductions of the old, a knowledge of the historic periods is essential as a standard by which to judge the products of the present.

PERIOD FURNITURE

In the interiors of the present the use of period furniture, like any other, depends upon the tastes and lives of the folk who live with it. Is it adapted to their house and their mode of living, or is their interest in beauty and historic association causing them to put their furniture first and their own uses of it second? Such would be the case if we used finely designed Sheraton furniture in a playroom for a family of small boys, on the theory that in order to grow up with an appreciation of beauty, youth should always have it at hand in its delicately graceful manifestations. For all of that, however, a knowledge of the period styles will enable one to develop his house according to his own requirements and be historically accurate as well, for the quality the different styles have in common is not in inspiration, but in the infinite attention to harmony of form with which the designs have been carried out. The development of each type of design comes from changing modes of living, and by analyzing one's own life as well as the sources of inspiration of the different styles, it is quite possible, if one is interested, to find which of them is particularly appropriate to the present use in mind. The feudal magnifi-

cence of Jacobean furniture is harmonious in a large country house of to-day built in the Early English style, while a drawing-room in a town house of French façade can be done never more finely than in Louis Seize inspiration.

A deep and sympathetic study of period design, however, will convince one that it is not only harmonious but attractive to use in one room examples of more than one period of furniture design. Their inevitable association through the past gives a suggestion of the success with which this may be done in the present, although as a novice takes up the study of the periods, his first feeling is to remain scientifically selective rather than to run any risk of discord among the elements with which he deals. The secret in selecting good furniture lies in the choice of pieces each of a form strictly true to the type it represents, not a hybrid product showing in itself the elements of several different types of period design; and secondly, in the use of combined period styles, in the judicious selection and association of types of design which are closely related through some dominant common interest, either chronological, such as Adam, Sheraton, Chippendale, and Hepplewhite, or racial, such as Spanish and Italian. In interiors of modern inspiration this freedom of usage, if skillfully done, often adds materially to the characteristic quality of the room.

A consideration of some such analysis as the following charts (pages 60-68) is the least attention we can pay to the styles of the past, for in them lies our vocabulary, so to speak, of the present. By the study of the best that is in each, we gain a knowledge of how to judge beauty of line and form in the furniture which we buy to-day, an indefinable sense of good proportion, fine ornament, and the suitability of form to use.

CONTEMPORARY RULERS DURING IMPORTANT PERIODS IN FURNITURE DESIGN

Renaissance—1500-1700

ITALY	FRANCE	SPAIN	ENGLAND	AMERICA
1502 Machiavelli 1519 Card. de Medici 1527 Medici expelled 1530 Medici restored	Louis XII 1515 Francis I 1547 Henry II 1559 Francis II 1560 Charles IX 1574 Henry III 1589 Henry IV 1610 Louis XIII 1643 Louis XIV	Ferdinand and Isabella 1516 Charles I (Chas. V of Germany) 1556 Philip II 1598 Philip III 1621 Philip IV 1665 Charles II	Henry VII 1509 Henry VIII 1547 Edward VI 1553 Mary 1558 Elizabeth 1603 James I 1625 Charles I 1649 Commonwealth 1660 Charles II 1685 James II 1689 William III and Mary II	1607 Jamestown 1614 New Amsterdam 1620 Puritan emigration

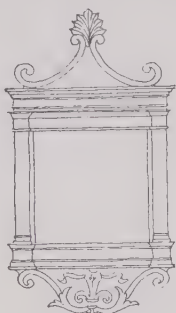
Georgian and Later French and Empire—1700-1815

	1715 Louis XV (1773 DuBarry) 1774 Louis XVI (Marie Antoinette) 1789 French Revolution 1804 Napoleon I 1815 Waterloo	1701 Philip V 1746 Ferdinand VI 1759 Charles III 1788 Charles IV	1702 Anne 1714 George I 1727 George II 1760 George III	1717 New Orleans settled 1776 Declaration of Independence
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RENAISSANCE IN ITALY, FRANCE AND ENGLAND

1500-1700

TEXT AND SKETCHES FOR PERIOD FURNITURE CHARTS BY VERA COOK SALOMONSKY



Italian 16th century frame



Italian side chair of 16th century



Characteristic chair-rail of the late 16th century in Italy



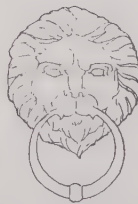
Walnut chair made in France in the 16th century



William and Mary drawer pull



English oak highboy dating from 1675-1700. Style of William and Mary



A drawer pull of Italian design

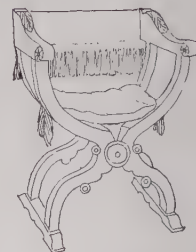


16th century Italian table

Illustrations by Courtesy of the Metropolitan Museum of Art



English 17th century oak bench



Italian chair of the Dante type



Cromwellian type armchair (English) about 1660



Cresting-rail of English chair of Charles II period



Charles II armchair 1660-1685

FURNITURE DESIGN AND CONSTRUCTION

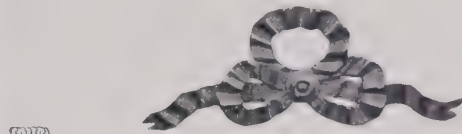
LATER FRENCH STYLES

INCLUDING LOUIS XIV, LOUIS XV, LOUIS XVI, DIRECTOIRE, AND EMPIRE

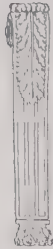
1643-1815



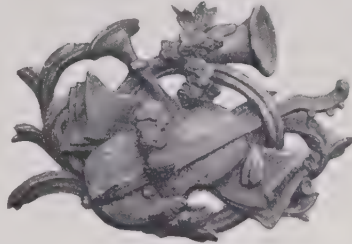
Versailles
Table, style of Louis XIV
17th century



Details typical of the Louis XVI
period



Characteristic
Louis XV de-
tail



Console sup-
port, Louis
XVI style



Metropolitan Museum of Art
Empire console table. Early
19th century



Metropolitan Museum of Art
Louis XIV armchair



Metropolitan Museum of Art
Bergère of Louis XV period
18th century



Metropolitan Museum of Art
Louis XV oak table. First half of
18th century



Metropolitan Museum of Art
Louis XV couch or lit de repos. 1750-1775



Metropolitan Museum of Art
Empire side chair. Early
19th century



Versailles
Louis XVI fauteuil
18th century



Musée des Arts Decoratifs
Firescreen, epoch
of Louis XVI

LATER FRENCH PERIODS from the reign of Louis XIII to and including the first Empire date from the middle of the seventeenth century to the early years of the nineteenth. The various styles produced during this era reflect the court life of the prevailing reign.

Under LOUIS XIV (1643-1715) designers and craftsmen were sponsored by the *Manufacture des Gobelins* for the advancement of beautiful and luxurious furniture. The taste of the court was for magnificence, splendor, and comfort which characterized work under this régime, together with bold contours, generous proportions, and the combination of the straight and curved line. Gilding and carving decorated the framework and offset the upholstery of superb tapestries, brocades, damasks, and velvets. Carving was of low relief.

LOUIS XV (1715-1774). The demand for splendor and luxury continued, but combined with these was an exuberance and grace typically Gallic. The curved line became more prominent, producing curved outlines and serpentine and swelling fronts and sides. Symmetry of previous period gave way to a balance of opposing curves and ornamentation combined in delightful disorder. Flowers, shells, floral scrolls, cupids, flame motifs, combined with foliage, were used as ornamentation. Oak, cherry, and mahogany were mainly used.

LOUIS XVI (1774-1793). Furniture differed radically from the styles above, in that it abandoned rococo detail and returned to Greek and Roman sources for inspiration, which was applied to rectangular construction of marked architectural character. The curve was modified, the framework light and graceful. Laurel wreath, swag, acanthus and other classic motifs decorated the framework which was generally painted or gilded. Woods employed were mainly walnut, oak, satinwood, and mahogany.

EMPIRE PERIOD in furniture lauds the glory and exploits of Napoleon I. His victorious expeditions are traceable by motifs borrowed from many lands and used as decoration, which are generally applied in mounts of ormolu or brass or boldly carved on massive structures. Design echoes the military in its rigidity, boldness, and ostentation.

IN THE PROVINCES OF FRANCE



A table made in Provence



The workshop of an engraver of Normandy



A Louis XIV period table



Rather bold, naïve designs were used in carved ornamentations



This design was carved on the apron of a cabinet



A ladder-back armchair from Provence

FRENCH PROVINCIAL furniture reflects the charm of the old provinces of France. Although of rustic origin they betray influences and characteristics of French furniture of the 18th century. In the Southern districts Spanish and Italian forms and motifs are introduced. Provincial cabinetmakers did not adhere strictly to any particular style but used together and harmoniously but sparingly the various mouldings and ornamentations of Louis XIV, XV and XVI with the result that their furniture possessed marked individuality and freedom of line. In later years this furniture was popularized, finding its way into homes of the gentry, into chateaux, where it took on added enrichment in the form of carved ribbons, shells and the motifs of Louis XV and XVI.

CHARACTERISTICS. Construction was robust and generally squat, and made for the necessities and accessories of rural habitations. For material the finest woods of the forest were used, such as oak and walnut, which took a deep, beautiful polish that in turn has been added to by the patina of years. Carving, when not of flowers, birds, leaves, or fruit done in low relief, was of symbolic character, such as a carved turtle dove's nest, a torch of happiness, or cupid's quiver decorating a marriage chest, or a soup-tureen for the buffet. Chairs almost invariably had rush seats with the backs of ladder type, the latter being cut in quaint designs. The beds were of two types, the open and closed, both frequently employing the spindle motif. Decorative ironwork, such as hinges and key escutcheons, added interest.

PRINCIPAL PIECES were wardrobes, grandfather clocks, cupboards, chests, benches, and rush-bottom chairs.



Fauteuil from Normandy 18th century



Carving found in the frame of a chair



Small walnut buffet, showing bold paneling and restraint of carving



Brass key escutcheon



An 18th century side chair



Turned chair leg

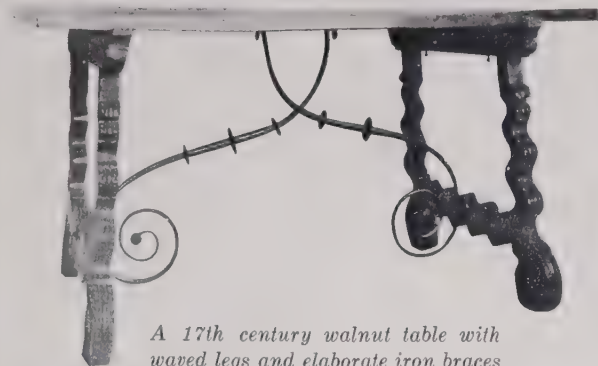


A marriage chest of Louis XIII period

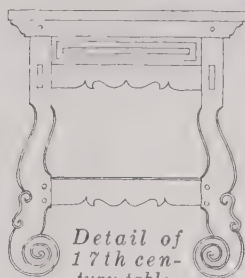
Illustrations from "Mobilier Normand" by Courtesy of William Helburn, Inc.; also from "Mobilier Provençal"

FURNITURE DESIGN AND CONSTRUCTION

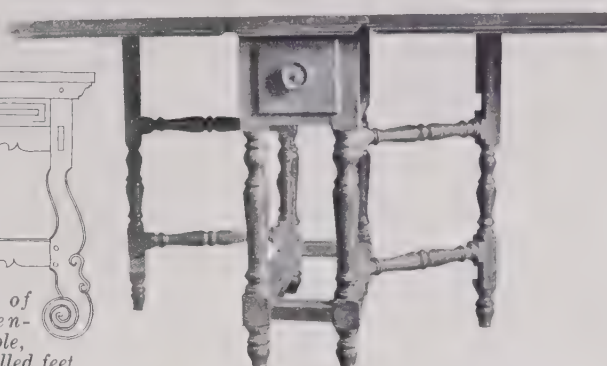
SPANISH — 16TH, 17TH AND 18TH CENTURIES



A 17th century walnut table with waved legs and elaborate iron braces



Detail of 17th century table, showing scrolled feet



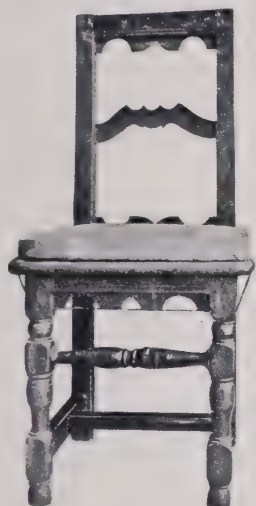
Spanish gate-legged table, 18th century



Type of stretcher used between front legs of 16th century chairs



Characteristic stretcher of 17th century chair



Side chair of 17th century in walnut

SPANISH furniture owes to a very great extent its peculiarity and splendid character to an amalgamation of Occidental and Oriental influences. Some of the greatest draftsmen of all times lived in Spain under Mohammedan rule. These artisans not only left an indelible stamp upon contemporaneous cabinetwork, but left methods of design and craftsmanship that persisted in Spain after the expulsion of the Moors, and through various foreign influences, such as the Flemish and Italian in the sixteenth century, and later on, the French. This fusion of Mohammedan and Christian art became known as Mudejar. To this the Spaniard contributed his innate love of splendid color and richness of line and form.

PRINCIPAL PIECES comprised chairs, tables, chests, and secretaries. In their main form the chairs resembled those of Italy, but in ornamentation — generally carving or inlay — were typically Spanish. The tables were usually of two types: waved or lyre-form with wrought-iron supports, and those with turned legs braced by wooden stretchers. Chests were frequently covered with leather or velvet, held in place by perforated iron garnishments or decorative nailheads.

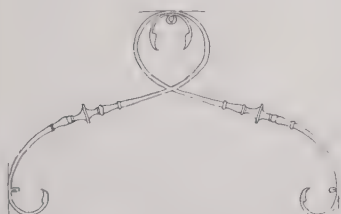
IRONWORK, finely wrought and decorated, was freely used both structurally and decoratively on wooden furniture, as table braces, nailheads, and various ornaments. Frequently an otherwise simple piece relied completely upon exquisite ironwork for ornamentation.

UPHOLSTERY in favor was leather, frequently decorated, although silks, brocades, and velvets were also used, and held in place by decorated wrought-iron tacks.

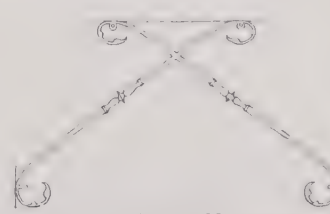
WOOD mostly used for construction was walnut. Oak, chestnut, redwood, and mahogany were employed in later years. Ebony, mother-of-pearl, tortoise shell, ivory, and semiprecious stones formed inlay.



Portuguese side chair of the 17th century



Wrought-iron table support



Wrought-iron table support



Armchair of 16th century known in Spain as "Sillon de Caderas"



Serving cabinet, 16th century



Armchair of 16th century with walnut frame and covered with red velvet

Unless otherwise noted, above illustrations are from *Spanish Interiors and Furniture* by Byne & Stapley, by Courtesy of Wm. Helburn, Inc.

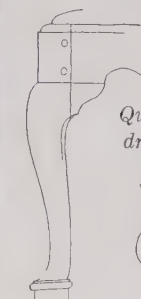
EARLY GEORGIAN INCLUDING CHIPPENDALE

1700-1775

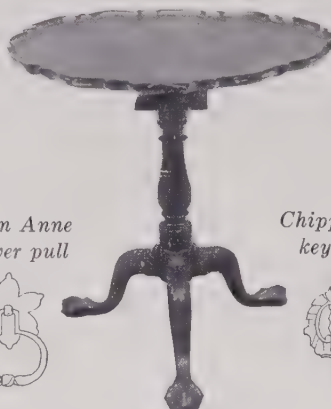


Walnut armchair with typical hooped back and splat of Queen Anne period (1709-14)

(Below) cabriole leg of a Queen Anne stool

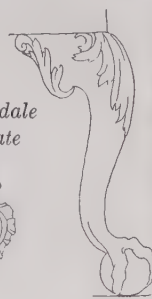


Queen Anne drawer pull



Chippendale tripod table. About 1730

(Below) characteristic Chippendale leg with claw-and-ball foot



Chippendale key plate



Splat-back typical of Chippendale chairs, intricately carved (1760-1770)



Mahogany side-chair with pad foot, cabriole leg, and rounded seat-frame, typical of the style of Queen Anne (1702-14)

QUEEN ANNE style embodies comfort, luxury, warmth of coloring, and is recognizable by its ample proportions, simplicity, and the introduction of the curvilinear into design and construction. The chair-seat frames were generally rounded, backs hooped and spooned, splats fiddle-shaped, arms horizontally curved, and the legs cabriole with pad or claw-and-ball foot; the use of cane and underbracing were of early date. The wood used was walnut, generally without enrichment, but occasionally gilded. Lacquer and marquetry decorations were also popular.

CHIPPENDALE style, so called from furniture designed and executed by three generations of Thomas Chippendales, combined splendid design with skillful craftsmanship. Lavish but delicate carving is characteristic of this style. Many influences are traceable in their work: Queen Anne, in sturdy proportions and cabriole leg; French, in Louis XV decoration and outline; Chinese, in square, straight legs, lattice- and fret-work, corner brackets and lacquer-work; Georgian, in its classical motifs; and Gothic, in splat tracery. The commonly-known form of chair back is that with openwork splat where often French, Gothic, and Chinese motifs are combined. Ladder- and ribbon-back chairs were also popular. Characteristic chair-legs were cabriole with claw-and-ball foot or straight and moulded. Scroll and pediment tops terminated secretaries and tall clocks. Chippendale produced some of the handsomest of tripod tables. Mahogany, which lent itself admirably to intricate carving, was the favored material.



Chippendale side-chair with straight legs typical of later year (1765-1775)



Queen Anne walnut cabinet ornamented with floral inlaid decorations



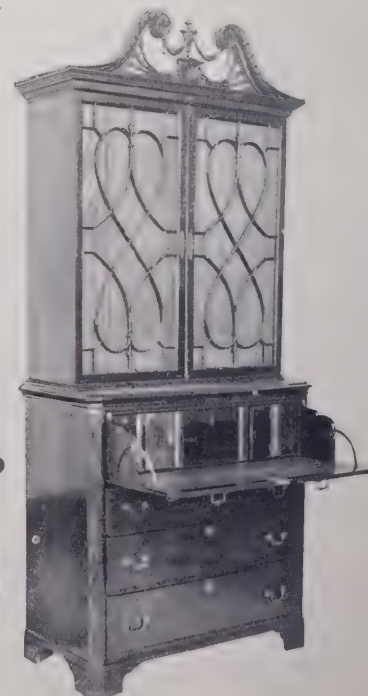
Chippendale carving of Louis XV influence



Shell motif of Queen Anne period



Walnut settee upholstered in velvet. Style of Queen Anne (1715-1720)



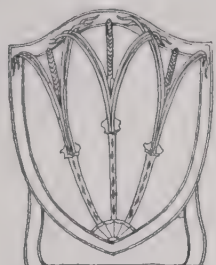
Mahogany secretary of late Chippendale style (1770-90)

Illustrations by Courtesy of the Metropolitan Museum

LATE GEORGIAN

INCLUDING ADAM, HEPPLEWHITE
AND SHERATON

1770-1800



The shield-back of Hepplewhite style



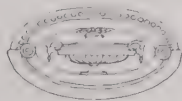
A characteristic Hepplewhite armchair



Adam favored motifs from the classic



One of a nest of tables of style of Brothers Adam



A brass drawer-pull typical of this period



Hepplewhite card-table, mahogany with inlay of satinwood



Mahogany settee of Adam-Hepplewhite style 1770-1780

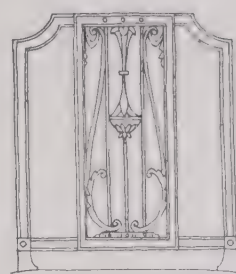
LATE GEORGIAN period differs from Early Georgian in its adherence to the revival of the antique and classic arts of Greece and Italy. The brothers Adam fostered this vogue, which was followed by Hepplewhite and Sheraton, two of the most skillful of English eighteenth-century cabinetmakers. While each of these contemporaneous master-designers contributed certain characteristics to furniture design, they exerted certain influences upon each other with the result that various forms, motifs, and details were used by all.

ROBERT and JAMES ADAM, architects, modified cabinetwork to conform to the interiors which they designed along classical lines. From the application of classic matter to furniture of English tradition was developed a style daintier in outline and ornamentation and with an adaptation of motifs used in the manner of Louis XVI.

GEORGE HEPPLEWHITE frequently worked in collaboration with the brothers Adam. Shield chair-backs are closely associated with the Hepplewhite style. *The Cabinet-Maker & Upholsterer's Guide* was published after his death and comprises his designs.

THOMAS SHERATON used principally rectangular outlines. He introduced concave and convex centres to otherwise straight models, such as sideboards, whereas Adam and Hepplewhite preferred the serpentine swell.

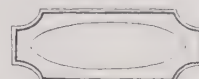
CHARACTERISTICS: simplicity, restraint of decoration, and the straight line are dominant. Chair-backs comprised the wheel, camel, shield, oval, and square, frequently enclosing ornamental splats. Legs were delicate, straight, and tapered. Fluting and reeding, caning and upholstering, ornamentation of classic derivation, such as festoons of drapery, swags, wreaths, water leaf, urns, medallions, husks, are frequently seen. Carving was of low relief, but painted inlay frequently replaced carving. Veneer and marquetry were also used. Woods were mahogany and satinwood, with inlays of sycamore, ebony, holly, rosewood, and so forth.



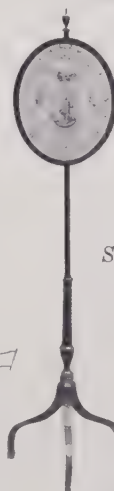
One of Sheraton's chair-back designs



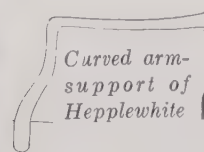
An upholstered armchair of the style of Sheraton



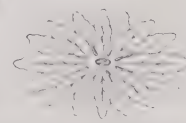
Characteristic inlaid panel of this period



Sheraton tripod firescreen



Curved arm-support of Hepplewhite



Hepplewhite inlay design



Bookcase of style of the Brothers Adam

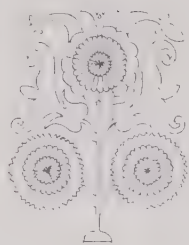


Adam style satinwood cabinet, about 1800

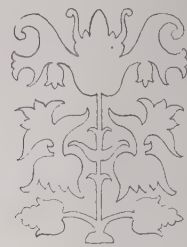
Illustrations by Courtesy of the Metropolitan Museum of Art

LATER GOTHIC TRADITION IN AMERICA

1650-1700



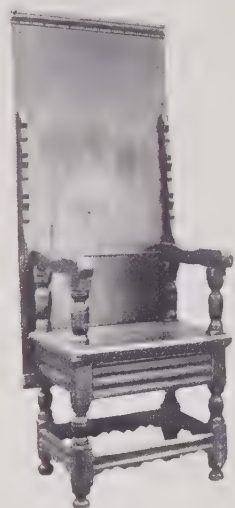
Sunflower pattern frequently found in carved panels



Typical low-relief carving, known as peasant carving



Oak and pine trestle table, about 1650



Chair-table (1625-75). The chair is of oak, the top of pine



Armchair of ash, hickory, and maple

GOthic TRADITION was manifest in American furniture prior to the introduction of Renaissance designs and motifs. The earliest English settlers brought with them Elizabethan and Jacobean pieces, in which the influence of the Gothic was still strongly felt, and which were used as patterns by local furniture-makers. Most of the examples existing to-day of this early type are from New England, a locality which preserved its furniture through thrift and necessity, while in the South old models were discarded for new.

PRINCIPAL PIECES mentioned in our earliest inventories consist of chairs, tables, chests, and bedsteads. Benches and stools were more popular at this time than chairs, the latter being of the wainscot or chair-table type. The earliest American chests were paneled and carved after the fashion of Jacobean mantelpieces and wall paneling. An early form of native table was the "trestle" or "joyned" table with a long, narrow top supported on trestles. Tables with leaves which could be raised or dropped developed soon afterward, as did the gate-legged table.

CHARACTERISTICS of this period were sturdy construction and simplicity of line enriched by bold and interesting paneling, turning, and carving in low relief. Turtle bosses and split spindles were freely used on the stiles of chests and cupboards and were in general painted black. Carving was of rather crude type and appeared on chests, wainscot chairs and cupboards. The Dutch settlers of New York, who were splendid artisans, influenced design and craftsmanship. Instead of carving and paneling after English examples, they produced extremely plain chests and cupboards, frequently painted.

NATIVE WOODS — pine, oak, hickory, maple, birch, and so forth — were used by Colonial joiners.



Oak stool (1650-1700)



Turned, split spindles frequently decorate stiles



These applied spindles were usually painted black



Walnut gate-legged table (1650-1675)



Bold geometric paneling, a characteristic form of decoration



Press cupboard of pine (1675-1725)



Connecticut chest of drawers of oak and pine (1675-1700)



Press cupboard of oak and whitewood (1699)

Illustrations by Courtesy of the Metropolitan Museum of Art

FURNITURE DESIGN AND CONSTRUCTION

RENAISSANCE INFLUENCE IN AMERICA

1700-1780



Chippendale style side chair, 18th century



Brass key escutcheon. 1680



Mahogany sofa, after the style of Chippendale. 1775-1800



Brass key escutcheon. 1730



Fiddle-back Dutch chair of maple and ash. 1710-1720



Block front mahogany desk. About 1750-1775

RENAISSANCE influence upon furniture made in Colonial America was an inheritance from the prevailing European styles, particularly those of Charles II, William and Mary, Queen Anne, and Chippendale. By the end of the 18th century New England, New York and Philadelphia produced excellent cabinet work. The South imported its furniture from England or Philadelphia.

CHARLES II style discarded oak for walnut and chestnut. Other native woods were also used in America. The grandfather clock and china cabinet were products of this period. Use of cane, high-backed chairs with turned legs and richly carved head pieces and front braces were typical.

WILLIAM AND MARY influenced early development of American highboys. Of rectangular construction, they were supported on legs of vase-shaped turnings, braced near the floor with thin, broad stretchers. Cabriole or bandy-leg was introduced, marquetry revived, while gilding and lacquer work were inspired by the East. Upholstery and embroideries were used.

QUEEN ANNE FURNITURE was of generous proportions. In the early 18th century American highboy adopted cabriole legs. The easy or grandfather chair and the banister-back chair with Spanish feet (latter developed from earlier types), were made in first quarter of the 18th century. Dutch bandy-leg with duck-foot was also popular.

CHIPPENDALE created a style embodying delicate carving on mahogany. Many Colonial examples, however, are without carving, with plain splats and with claw-and-ball feet. William Savery, cabinetmaker of Philadelphia, created some of the handsomest of Colonial furniture. Influenced by Chippendale in outline and construction, he adapted mannerisms of Louis XV in his bold, elaborate carving. Tripod pie-crust tables, fire-screens, card tables, pierced splat-back chairs, chests on chests, and bookcase desks were among favored pieces of this time.



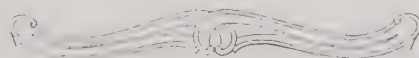
Maple banister-back armchair, 1700-1725



Card table with Chinese Chippendale influence. About 1760-1775



Easy chair. 1725-50



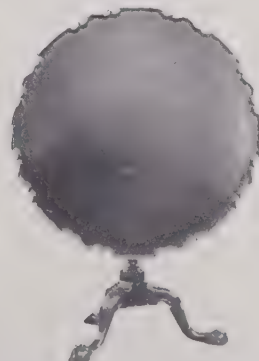
Top rail of ladder-back chair of Chippendale style



Highboy of walnut of William and Mary style (1700-10)



Characteristic leg of William and Mary type furniture



Tilt-top table made by William Savery. 1760



Spanish foot was used on leg of above turning



Apron motif from an 18th century secretary



Walnut-veneer highboy, Chippendale influence. 1725-50

THE HOUSE BEAUTIFUL FURNISHING ANNUAL

THE CLASSIC REVIVAL IN AMERICA

1780-1825



Eagle carved on top rail of chair which is attributed to McIntyre



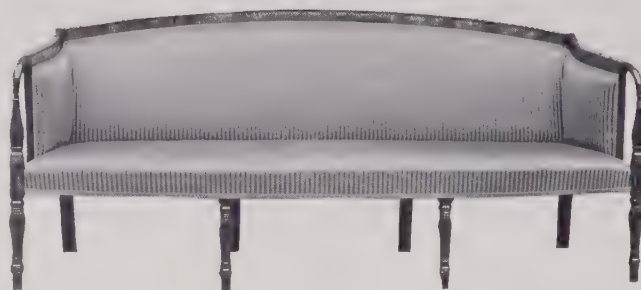
Sheraton style side chair with popular back-design



Chest of drawers of Hepplewhite style 1790-1800. Mahogany and satinwood



Pembroke table (type of small table with drop-leaves supported by brackets swinging under top)



Sheraton style sofa of mahogany and satinwood on maple. 1790-1800

CLASSIC REVIVAL in America was fostered by the 18th Century revival in England of the antique arts of Greece and Rome. The designs and craftsmanship favored by contemporaneous English cabinetmakers and designers, Hepplewhite, Sheraton and the brothers Adam, were closely followed. Hepplewhite and Sheraton each published books of designs which were subscribed to by a great number of American furniture-makers, which, in a measure, accounts for the marked similarity and at times slavish imitation of the work of these masters. The furniture of Duncan Phyfe, noted American cabinet-maker, was created during the first quarter of the 19th century, a transitional period which linked an era of good taste with one of bad taste.

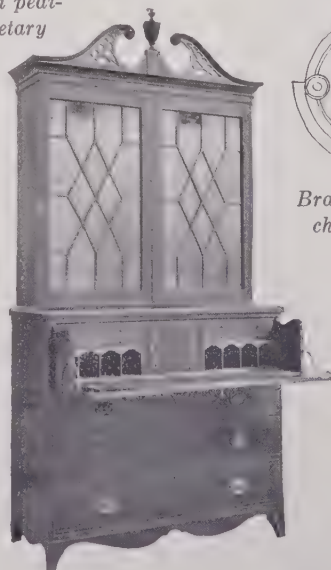
HEPPLEWHITE'S influence is shown in lightened proportions and delicacy of outline, in lowered chair backs, serpentine swells, curved outlines to both chair arms and backs, with camel, shield and wheel-backs predominating, restraint of ornamentation, use of classic motifs in delicate carving and inlay, and use of gilding and painting.

SHERATON'S characteristics are the rectangular and slender outlines to construction, combination of the straight and convex line in contours of sideboards, rectangular chair backs with lower cross rail, tapered legs and classical treatment of mouldings. Handsome hardware and intricate patterns of inlay were at times the sole means of garnishment.

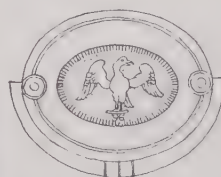
DUNCAN PHYFE'S earlier work was influenced by Sheraton and Hepplewhite. This was followed by adaptation and combination of contemporaneous French and English forms and motifs. The horse-shoe shaped seat with reeded frame, tapered reeded legs, reeded cross bars contained within the back framework, and Sheraton-type carving were some of the features of his earlier work, while concave flaring legs, chair legs of reversed curves, conventionalized acanthus leaves carved in low relief, carved lyre motif, bands of inlay of same or similar woods, and fittings of gilt bronze were typical of his later furniture. Woods in favor were satinwood and mahogany.



Finial used in pediment of secretary



Desk, fall-front with cabinet top about 1800



Brass drawer pull on chest, dating 1785



Characteristic carved motif from Sheraton style sofa



Armchair of Hepplewhite influence. 1785-1795



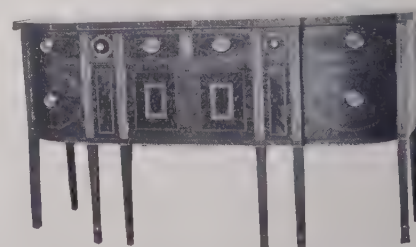
Hepplewhite style dressing table. 1790-1800



Duncan Phyfe armchair. 1800-15



Duncan Phyfe dining-room table of mahogany. Early 19th century



Sideboard of Sheraton influence, mahogany on pine. Late 18th century

Illustrations by Courtesy of the Metropolitan Museum of Art

FURNITURE DESIGN AND CONSTRUCTION

MODERN FURNITURE

The preceding charts suggest styles of design which are recognized as typical of certain historic periods in the countries for which they are named. The actual merging of one into another should be borne in mind with any such analytical presentation of the styles, and in the choice of such furniture to-day, even though examples of several contemporaneous or closely related periods are combined in one room, let each separate piece of furniture be a pure expression of the style it represents.

Largely from this furniture design of the past comes the inspiration of the furniture-makers of the present, adapted variously to suit modern conditions. The use of veneering and laminating, as described in Chapter III, has been adopted as a general practice for the sake of permanence, and should not be frowned upon as a measure of economy, since it is done in the finest work and has been regarded as the best furniture-construction since its introduction in the seventeenth century. Modern upholstery methods are becoming standardized, and many manufacturers offer a guaranty of the permanence of their product, which is an excellent safeguard for the inexperienced buyer. In choosing furniture it is wise to go to a reputable dealer, whose word can be relied upon as to construction details, to avoid pieces which seem to be the fad of the moment, and to seek out designs which, above all, have good lines. Beautiful wood, for instance, is a great asset to a chair or a table, but if the proportions are unpleasant, the restless lines distract the eye from appreciation of what beauty it does possess.

Woods. — In Chapter III on Interior Woodwork appears a discussion of woods and their use in interiors, which is applicable also to woods in furniture. In addition, there are other, more unusual woods, used only in furniture, such as rosewood, pearwood, and satinwood, as well as the familiar mahogany, walnut, oak, pine, maple, cherry, and so forth, which we see employed in either way.

Definitions of terms. — Different types of furniture construction are designated by the manufacturers in terms widely recognized: —

SOLID WOOD. — A term applicable when all exposed surfaces are of solid wood of the kind designated, with no veneering. To-day this type is generally made only upon special order, as it is less durable and satisfactory, with the possible exception of reproductions of Elizabethan and Jacobean furniture in solid oak.

MAHOGANY (or any other wood). — Furniture which has all solid parts and veneer of the kind of wood named.

COMBINATION MAHOGANY (or other

wood). — All exposed surfaces are of mahogany (or whatever wood is designated), either solid or plywood, in combination with birch or other suitable wood. This classification includes some of the finest work.



Sheraton Card Table

This delicate card table of Cuban mahogany with inlays of holly and ebony is appropriate for present-day use. Note the beautiful turnings and careful tapering of the reeded legs. Courtesy of the Erskine Danforth Corporation

MAHOGANY FINISH OR WALNUT FINISH (or other wood). — Birch, gum, or other woods have been used in the construction, and by the finish have been made to resemble the wood named.

Open-grain finish. — The purpose of finish being to endow the wood with a good wearing-surface and to bring out its beauty and texture, this quality should be carefully considered when purchasing furniture. Wax finish is the easiest to take care of and most generally used to-day. The wood is first stained and filled, then shellacked, after which it is rubbed down and waxed, leaving a soft warm glow. This process may be repeated several times, depending upon the degree of finish wanted, although a hard, heavy finish is rarely desirable. To keep wax finish in good condition, careful and periodical rubbing is necessary.

MAHOGANY FURNITURE. — This may be treated with double-boiled linseed oil, applied very sparingly with a polishing felt, making sure that no surplus oil is left on the surface of the wood.

Sometimes a blue haze appears on mahogany furniture, which is a source of despair to the housewife. This haze is the result of poor finishing materials, and may appear with the product of the most reliable cabinetmaker, as it is not always possible now to procure so fine materials as were used in our grandmothers' day. To remove, a combination of three quarters crude oil and one quarter benzine, rubbed on carefully with a piece of cheesecloth, is all that is necessary.

WALNUT AND OAK FURNITURE. — Furniture of either material is much benefited by constant rubbing and the occasional use of beeswax. Do not overwax, or the furniture will act as a dust collector; and unless a clean cheesecloth or linen rag is used each time, the dust will grind in with each rubbing and mar and dull the surface. Only a very little polish is necessary — just enough to give a surface glow and not penetrate the wood. A light and persistent hand will do the rest.

INLAID WOODS. — An occasional application of olive oil, rubbed in with warm linen rags and wiped off an hour or so later with a clean cloth, is all that inlaid woods require.

LACQUER FINISH. — In the past several years, great interest has been shown in a special preparation, known to the trade as lacquer. It is exceedingly durable; hence, correctly applied, it is not subject to printing, checking, cracking, or the usual faults of varnish, shellac, or substitute lacquer finishes.



Table Top

1. Outer border of English walnut
2. Dark narrow half-inch bandings of rosewood
3. Light ground made from laburnum oyster veneers. Oyster veneers are cut from the end section of a small branch of the tree, generally at an angle of 45°
4. Dark geometrical figures made up from lignum-vitae oyster veneers
5. Narrow white lines of holly



Hepplewhite Sideboard

Of mahogany in delicate proportions, this sideboard, designed by Kensington Manufacturing Company, perpetuates the beauty of Hepplewhite design

Painted finish. — Unless the home-furnisher has carefully weighed and considered its claims, it will hardly be realized what opportunities for attaining excellent results are afforded by carefully selected painted furniture. The "age of oak" was followed by the "age of walnut," which, in turn, gave place to the era of mahogany; but during the periods when walnut and mahogany were in high vogue in England architects and decorators varied their interiors by the use of pieces of "occasional" furniture, which were often painted or else lacquered with the gorgeous or subtle coloring of the East.

The French interiors of the period glowed with rich color upon walls, ceilings, furniture — wherever opportunity for the use of color was afforded. The brilliant furnishings of Venetian palaces were largely, if not chiefly, the result of soft-toned color — gray, buff, or cream — as a background for intricately beautiful decoration in full color. During the latter part of the eighteenth century the English used color in profusion upon their walls and also upon their furniture. The painting upon furniture by Angelica Kauffman, — "Fair Angelica," — under the guidance of the great Adam and Chippendale, remains to this day the model for the use of color upon tables, commodes, and other pieces of furniture.

Present-day manufacturers realize the growing interest in painted furniture, and the warerooms of many dealers now offer such furniture, which in form, as well as in decoration, is worthy of thoughtful consideration.

Furniture of this type abounds in notes of gayety and lightness. Upon a background which is itself bright and colorful is painted ornament which frequently assumes the form of nosegays, wreaths, or floral garlands, or else of medallions which follow classical precedent, all of which help to supply interest and variety, particularly when used in connection with other furniture that is of a heavier form and of darker woods. Painted decoration, however, is not invariably applied upon surfaces which are themselves painted; particularly where the furniture is of the light and graceful nature which obtained in England during the Adam period or during the reign of Louis XVI in France, ornament is applied to satinwood or white mahogany. Painted pieces are almost invariably successful

when used in connection with mahogany. Countless instances of their use are found in dining-rooms where painted chairs are used in connection with sideboards, serving- and dining-tables of mahogany.

It is quite possible at present to obtain well-made furniture of simple but good design, entirely without finish, which may be painted at home. The color cards which the dealers in paint are glad to supply offer every imaginable color; generally it is wise to select colors which will be unusual and distinctive without being freakish or tiring.

Painting old furniture. — Paint, when used upon worn furniture, frequently works wonders. A bedroom, for example, may be furnished with a miscellaneous assortment of odds and ends, "left overs" of various sorts, perhaps even of several different woods, the incongruity and ugliness of which are lessened or removed when the furniture has been painted to agree, and unified into a complete group. The process of refinishing is not necessarily difficult, and it may be undertaken with confidence by almost anyone. If the pieces to be painted have been painted already a lighter color than is to be used for the refinishing, it may be necessary merely to give the pieces a vigorous scrubbing with hot water and soap as a preliminary to repainting. More likely, however, the pieces have been varnished; and if so, a different treatment must be adopted. Since only enamel paint will adhere to a surface which has been varnished, it often follows that the finish must be removed and the pieces stripped to bare wood. This process of stripping is much simpler than might be supposed; one may use a knife or scraper made for this particular purpose, or use what is known as "paint-and-varnish remover," which is to be had of almost any dealer in painting-materials. This preparation comes in liquid or paste form and is merely spread over the surface from which the finish is to be removed. Being made of powerful acids and other chemicals, it quickly penetrates and loosens the old finish, which may be readily scraped off with a knife or sometimes merely washed off with a stiff cloth.

With the original finish fully removed, the wood should be thoroughly washed and then dried to prepare it for being painted anew. At this stage of refinishing, many pieces of furniture will be vastly improved by having some of their surplus ornament removed; ornament which was supposed to be carving until the removal of all finish shows it to be merely glued on may be cut off to advantage, and other similar excrescences may be removed. Thus many an old bureau may be started on its way to becoming a worthy and dignified "chest of drawers."

The rest of the refinishing process consists merely of the work of applying upon the clean, bare wood as many coats of paint of the desired color as may be necessary. If enamel is to be used, there should be several coats of



Firescreen

A painted fire-screen of Adam design. Courtesy of Cooper-Williams, Inc.



Console

The appropriateness of the design painted on the console adds to its attractiveness



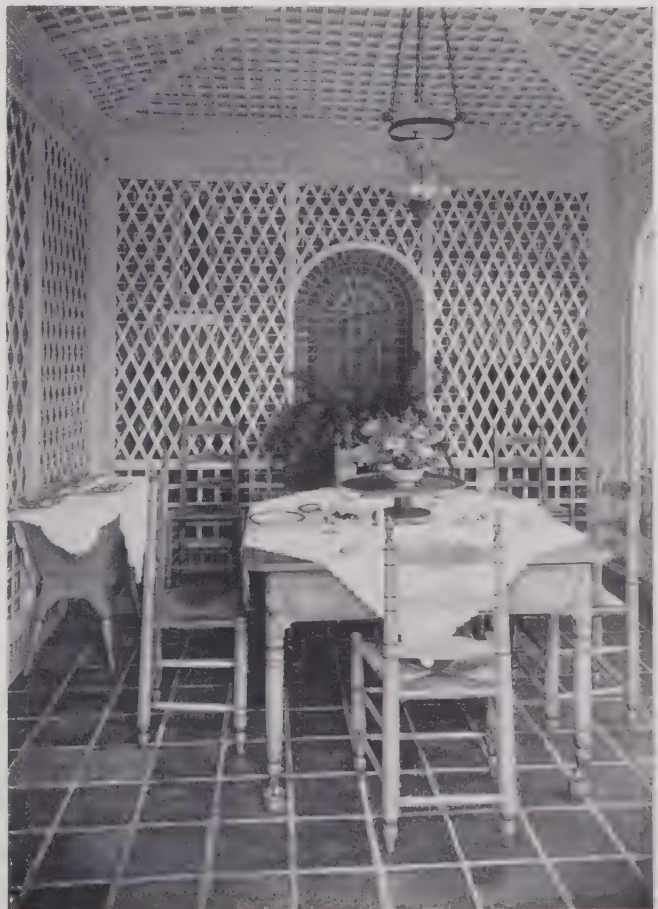
Painted Furniture

There is great beauty of line, detail, and color in this modern group of painted furniture placed in a setting of quiet dignity. Courtesy of Frankl Galleries



Painted Dining-Room Furniture

For the porch or even the more formal dining-room there are many types of furniture which lend themselves to painting and gayly colored decorations



paint of the same color applied to form a base or foundation for the enamel. Unless one desires a high gloss it will be necessary to remove the shine from the surface by rubbing it with powdered pumice-stone, or else to use some variety of enamel which is "flat" or has what is known as an eggshell finish. Many times painting alone gives a sufficiently smooth surface, with perhaps a small quantity of enamel of the proper color added to the last coat of paint.

It often happens that some slight touch of decoration is needed to relieve the monotony of a number of pieces painted the same color. Painted decoration, if it is to be really successful, requires considerable skill, — to say nothing of experience, — but use may be made of lines picked out in bronze or dull gold to emphasize certain of the more important lines of the different pieces. In addition to relieving possible monotony of appearance, this treatment will tend further to unify the various pieces of furniture. But even this use of lines, easy as it may seem, is not so simple as might be thought. The materials required for all this — paint-and-varnish remover, paint, and enamel, as well as the brushes which will be needed, would generally be purchased from some dealer who keeps a stock of one of the well-known brands, and upon the containers there will be found directions so complete that it will be almost impossible to make a mistake.

UPHOLSTERY

In the choice of upholstery, the word of the dealer or the guaranty of the manufacturer is one of the best assurances the buyer can have that his purchase is what he expects it to be. Therefore it is most important to go to a dependable dealer, whose prices really show relative values. No one should be advised to buy necessarily the most expensive furniture available, but he should know what the possibilities are, and what the amount of his proposed investment will bring him. Then, if he is obliged to content himself with a chair upholstered in hair and moss, instead of the down cushions he had wanted to



Louis XV Chair

Down from the reign of Louis XV has come this chair of painted wood and tapestry. Courtesy of the Metropolitan Museum of Art

have, he will at least understand what he is getting; he will know what wear to expect from it; and in its selection he can choose the best of that particular type. The surprisingly large amount of labor and materials that goes into really good upholstery makes it of necessity an expensive product, and a just price should not be begrudged to the manufacturer. If the dealer is known to be reliable, the price forms a fair gauge of the quality.

As further external evidence, the purchaser should note carefully not only the lines and design of the furniture, but the details of the finish, the quality of the wood, the fabric, and the trimming. A careless finish of course denotes carelessness throughout, and vice versa. Harmonious scale of wood, fabric, and trimming shows forethought and pride of workmanship. Neatness of finish and comfort and resiliency of the cushions are indications of good quality beneath. The finest quality of overstuffed furniture is upholstered

in layers of hair with a burlap covering between each layer, the cushions being filled with down made up in separate com-



Method of Upholstering

The finest quality of overstuffed furniture is upholstered in layers of hair covered with burlap, while the separate cushions are filled with down. Courtesy of Paine Furniture Company



Sheraton Sofa

This modern piece has a frame of satinwood, zebra wood, and rosewood. Courtesy of W. & J. Sloane

partments so that it will not pack or mat. Furniture upholstered in this way will give long and satisfactory service, if the hair is of the best quality. Substitution of a certain proportion of moss used with hair gives another grade of upholstery, which, when well made, will give good service considering its price. Grades less expensive than this are likely to be too cheap in material and workmanship to be satisfactory for any length of time.

Cushions and pillows. — A cushion of the best quality has an inner casing, sewn, stuffed, and tufted independent of its cover — that is to say, the lining should do the work of the cover except for the appearance. It is very important, for wearing qualities, that the cloth should be absolutely straight and never pulled across the cushion at an angle. The edges may be treated in a number of ways: with a heading, a bound cord, braid, or trimming of various types. For chair or sofa, reversible cushions are usually advisable, although the preliminary cost may be somewhat higher.

Sofa pillows are designed in numerous styles, from simple

A PAGE
OF
ARMCHAIRS



FIG. 1

Fig. 1. A graceful chair of cane and mahogany that comes also in painted finish. Courtesy of the Nahon Company

Fig. 2. A low, comfortable chair of good proportions that comes in walnut or mahogany finish, or in color. Courtesy of the Nahon Company



FIG. 2

Fig. 3. A reproduction of a Louis XV chair. Courtesy of the Century Furniture Company

Fig. 4. An occasional chair of Queen Anne style in walnut. Courtesy of the Elgin A. Simonds Company

Fig. 5. A reproduction of an eighteenth century easy chair. Courtesy of the Century Furniture Company

Fig. 6. A chintz-covered wing chair with arms of wood to prevent soiling. Courtesy of the Erskine-Danforth Corporation

Fig. 7. Of walnut and damask, of Queen Anne type. Courtesy of the Somma Shops



FIG. 3



FIG. 4



FIG. 6



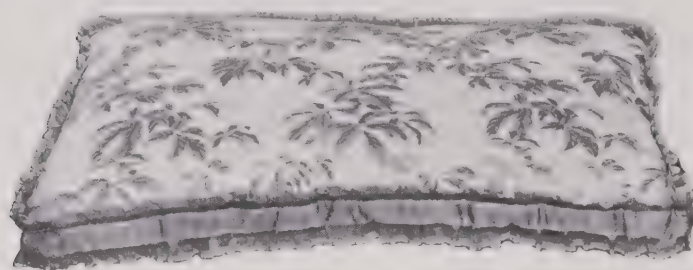
FIG. 5



FIG. 7

THE HOUSE BEAUTIFUL FURNISHING ANNUAL

squares to elaborate boxed shapes. The freedom of design as to material and trimming is of course unlimited, but conservative styles will be found the pleasantest to live with. A very useful shape is a small triangle with long points, which fits most comfortably into the corner of a chair or sofa. Like chair cushions, pillows may be made with different edgings,



Unusual Pillows

A long flat pillow of green and white glazed chintz with green ribbon ruffle, and a square pillow of green taffeta and yellow needlework centre with black dog. Courtesy of the Pillow Shop

such as headings, trimmings, a shirred piece of the fabric, or whatever is in scale with the location and use of the pillow. A floor pillow, made of kapok and covered with a small Navajo rug, to go before the camp fireplace, is a different problem from a spherical down-cushion covered with taffeta and lace for the *chaise longue* of a boudoir.

Mattresses. — A mattress may be judged by the price put upon it by a responsible dealer, by its firmness and resiliency to pressure, and by the material and workmanship used in its finish. The best mattresses are made of hair, but the grades of hair are numerous and the finest should be asked for. Hair may be cleaned and used more than once to good advantage, but eventually it becomes broken and without resiliency. Other materials used are moss, cotton felt, silk floss or kapok, and cheaper substances that are not to be recommended. The use of batting — soft cotton — between the filling and the ticking of the mattress is more luxurious in any grade, and in the cheaper grades it is a necessity. A mattress made in two parts is easier to handle and will remain elastic longer than a one-piece mattress. Any kind should be made over occasionally, for comfort and for freedom from moths and dust, and in the process three or four pounds of additional filling are usually incorporated.

Slip coverings. — For summer use, or in rooms of a certain informality, an opportunity for color and freshness is found in slip covers. Heavy furniture which is suitably upholstered with dark fabrics may be made to look more inviting in summer with covers of light, clean-looking, colorful material.

The slip covers also preserve the permanent covers.

To look well, the slip covers must be measured for and made with care and good workmanship. Much patience is needed in fitting them, so that there is no drawing or wrinkling, which would of course shorten their usefulness considerably. Seams are usually left standing and bound with colored braid. Black braid is often used for accent.

Upholstery fabrics. — In the selection of new covers for our upholstered pieces, we find as great variation in the appearance and price of the fabrics that to us seem closely related, as we found when we made the selection of the original pieces. Upholstery fabrics may be classified roughly into four large divisions: tapestry; damask and brocades; velvets and velours; chintzes and cretonnes.

TAPESTRY. — Fabrics of wool and linen, such as tapestry, are the most lasting. It is important to know how to distinguish between real tapestry and real needle-point and their machine-made imitations, and to realize that very good effects can be worked out with the latter at less than half the price of the originals. When only small pieces are needed it may be more effective to use the real. Of course when the budget for furnishings is small, it is better economy to buy one splendid piece a year until the furniture is all covered, than to re-cover all the pieces at the same time with an inferior quality.

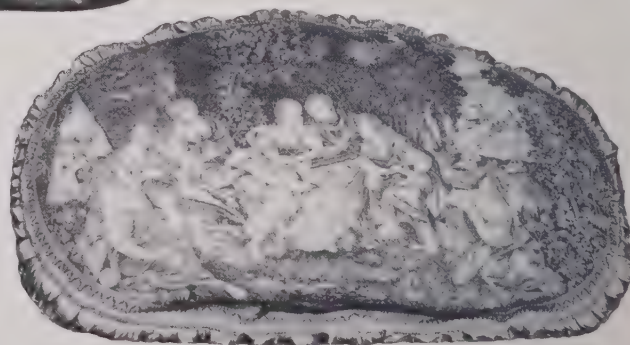
Real hand-woven furniture tapestry is comparatively fine, with small ribs, either vertical or horizontal, and with decorative designs. Some of the French tapestries are of silk and wool, but the majority are of wool. They are alike on both sides except for the loose threads on the wrong side, which carry the same color to different parts of the design. These threads are uneven and zigzag in the genuine, because in the hand-woven product each color of yarn

is wound on a separate bobbin and carried along on the wrong side until that color is needed in the design; then it is brought to the face of the tapestry and woven in as a part of the fabric. The loose yarns from these bobbins, floating on the back of the fabric from one design to the other, are called "floats." They give the wrong side a very shaggy and uneven appearance. Tapestry with even, parallel floats is undoubtedly machine-made. The beauty of a hand-made gros-point lies in its possibilities for design and color. Each stitch being a unit in itself makes it of most flexible construction. The variety of texture produced by the combination of gros point and petit point adds interest also. The extra time required to make a piece of point is the factor which determines its high price. On page 76 may be seen a chair seat in needle-point. Petit is used for finer details, gros for the background and bolder parts of the pattern. This type



Unusual Pillows

On the pillow above, old silk needlework is applied in soft apple-green taffeta with tangerine ribbon. The other is of old blue Toile de Jouy with blue and pink French picot ribbon frilled. Courtesy of the Pillow Shop



of work costs approximately \$20 a square foot, and can be duplicated by any woman with patience and some skill. Some estimate can be made of the free use of color in this pattern even by its variety of light and dark in the photograph. The net foundation for these pieces is either cotton or linen — an additional advantage over a tapestry with a wool warp or foundation yarn, since moths do not work in vegetable fibres.

CABINETS DESK AND TABLES



Bookcase Desk

A combination bookcase and desk of delicate Sheraton design in maple with hand-painted decoration. Courtesy of the Elgin A. Simonds Co.



Georgian Cabinet

A very unusual type of Georgian cabinet in raised lacquer and mahogany. Courtesy of the Elgin A. Simonds Company

Extension Table

Of walnut of Queen Anne design, this table may be extended by additional leaves in the centre. Courtesy of Somma Shops



Gate-Leg Table

This gate-leg table in walnut of William and Mary design is 52" long open and 29" high. Courtesy of Somma Shops



Maple Cupboard

A design based on an old ship cupboard found in Salem. Here the panels conceal cupboard, trays and large drawer. Courtesy of Erskine-Danforth Corporation



Welsh Dresser

The above dresser of chestnut and oak is another form of open cupboard that is deservedly popular for the dining-room. Courtesy of Somma Shops

The points to consider in the selection of furniture tapestry are: *fibre* — wool if possible; *yarn* — even and firmly twisted; *design* — not only appropriate in color and form, but made as an intrinsic part of the fabric; and *fabric* — closely woven, both face and back, and woven together. To be lasting, an upholstery tapestry must have its surface and foundation so closely woven together that it forms one compact, substantial material instead of two fabrics occasionally caught together.

Generally, furniture tapestry not of the first quality breaks in the following order and from the causes given: —

1. The background: it is more loosely woven than the rest and the yarn is scarcely twisted at all. This rule holds for nearly every ordinary tapestry. Only about one out of fifty, through a great range of values, will have the face firmly woven from a good yarn.

2. (a) The high lights made by loose weaving, soft yarn, or floats. (b) The high lights made by the use of artificial silk or mercerized cotton. The artificial silk breaks first. In the latter the mercerized yarn, being stronger than a cotton yarn not mercerized, wears out the cotton threads which hold it to the background, leaving the mercerized yarns loose on the surface.

3. Portions of the design where an interesting effect has been made by a combination of a variety of yarns and weaves. The softer spots fail first.

DAMASKS AND BROCADES. — This second class of fabrics with woven pattern is discussed in Chapter VIII, as they are equally useful in hangings. In upholstery their most practical use is in bedrooms and on formal pieces not receiving constant wear. *Horsehair* furnishes warp and weft for an upholstery fabric often woven in reversible patterns, good-looking and serviceable, if not luxuriously soft.

PILE FABRICS. — Velvet and velours (the French word for velvet) are also discussed in Chapter VIII, as pile fabrics are much used for hangings. For upholstery the pile fabrics which have most endurance are made of *mohair*. Mohair provides beauty as well as serviceability in many situations, and durability in constant usage. It has many of the qualities desired in an upholstery fabric, which we want to have wear a long time, to look well after being worn, and to be kept easily in good condition without losing its beauty of texture by fading, spotting, or roughing up. *Cut-silk* pile-fabrics are beautiful in texture but not durable under hard wear; *uncut velvet* is more lasting and sometimes more unusual than cut pile. *Linen velours* lasts longer than either silk or



Needle-point Chair Seat

This type of handmade tapestry is imitated to-day by the machine



Chippendale Side Chair

This chair of Cuban mahogany is an appropriate type for the dining-room of somewhat formal character



Chippendale Armchair

To be used with the above side chair. Both designed by the Century Furniture Company

cotton. The pile is not so long, but has the appearance of being put-in in rows, which gives it a more interesting texture than that of the monotonous cotton surfaces. This is sometimes called chenille velours.

PRINTED FABRICS. — Cretonnes and chintzes have diversified uses which make them indispensable under the classification of upholstery fabrics or fabrics for draperies. In this volume they are discussed in Chapter VIII. In upholstery they are used not only as permanent coverings on furniture to which they are suitable, but as slip covers for any type of furniture.

LEATHER. — Chairs and sofas upholstered in leather have for most of us the connotation of public buildings. The very qualities of endurance, however, which make leather useful for such constant wear and tear recommend it in its finer manifestations for domestic use. If the leather is of a pleasant texture it will prove most satisfactory and lasting. It can be decorated, painted or "antiqued," stitched, or tooled. *Morocco leather* is the finest and most expensive; *cow-hides* and others are split into several layers, the outer one being of the first quality, called "grain" leather. *Patent leather* is used satisfactorily on porch furniture.

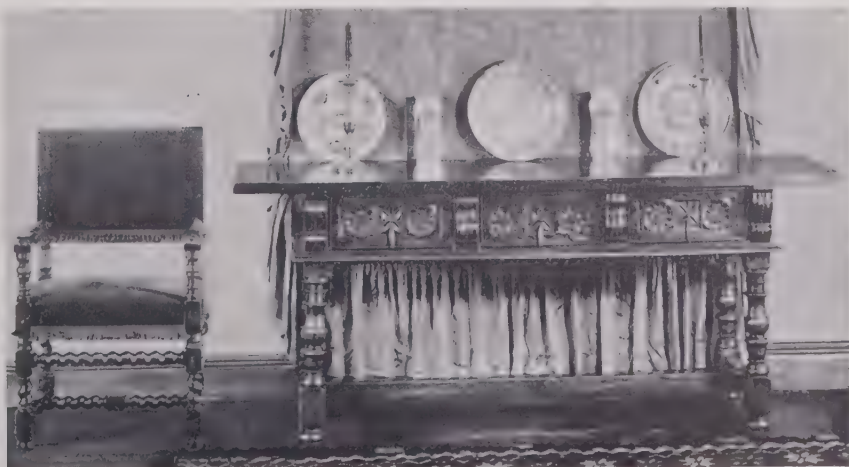
TRIMMINGS. — As for hangings and draperies, the trimmings chiefly used for upholstery decoration are gimp, galoon, fringe, cord, and tassels. The first two are often similar in appearance, but can be distinguished by the fact that the pattern of gimp is raised, while that of galoon is flat. The better grades of both are woven by hand. Trimmings need not necessarily match the fabrics they adorn. They may introduce a contrasting note, but it is important that they should be in keeping with them in texture and character. For a further discussion of this subject, see Chapter VIII, page 81.

Moth protection. — Unless treated in the piece to an anti-moth preparation (a modern process much to be commended), woollen upholstery material in place is at the mercy of all textile enemies the year round. Moth balls and other such remedies count for nothing. The little moth miller shuns sunlight and clean fabrics and deposits her eggs on soiled fabrics and in dark places. Do not be misled by the authorities who say, "the eggs of the moth miller are deposited in April, May, and in some parts of the country in June." They are deposited practically every month in the year. If the housewife takes warning from these facts, she need not fear for her woollen and mohair textiles. Cleanliness and sunlight are safeguards.



For the house in California or in Florida, or for the Mediterranean type of house wherever it may be built, Spanish furniture is especially appropriate. Lately this type of furniture has enjoyed considerable popularity, which has been increased by the fact that it is now possible to obtain excellent reproductions. The photograph above shows a dining-room table of walnut with characteristic turnings and iron braces, and chairs of walnut upholstered with leather. The side table in the background is shown in detail below. It is also of walnut. The chair with turned legs and stretchers is of walnut upholstered in velvet. At the left is a desk of familiar Spanish type. Courtesy of the Kensington Manufacturing Company

REPRODUCTIONS
OF
SPANISH
FURNITURE





Specially Designed Beds

Very often when it is desired to give a room a definite character it is necessary to have furniture made from designs drawn by the architect or decorator. These beds of Gothic inspiration were designed by F. Patterson Smith, architect, and executed by Irving Casson Company



Pembroke Chest

A handsome chest of walnut, Queen Anne design, with fluting in antique gold. There is a double herringbone inlay around the drawers and the hardware is in character. The mirror of same style is well used with it. Courtesy of William A. French Furniture Company

Maple Bed

An excellent type of single bed, one of a pair, that can be used in almost any kind of house. Courtesy of Middlecomb Furniture Company

A PAGE
OF
INCIDENTAL
PIECES



FIG. 1

Fig. 1. This type of furniture is very satisfactory for the porch or lawn

Fig. 2. A tripod table is convenient for tea or a lamp. Courtesy of Ehrich Galleries

Fig. 3. A joint stool in walnut with Jacobean turnings

Fig. 4. Another form of incidental table of which one can hardly have too many. Courtesy of Somma Shops

Fig. 5. A breakfast set that can be had in any color. The table is 39" in diameter

Fig. 6. This modern hand-carved chest is a convenient and decorative piece for the hall



FIG. 2



FIG. 3



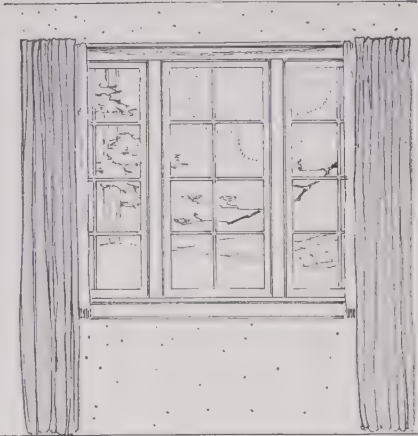
FIG. 4



FIG. 5



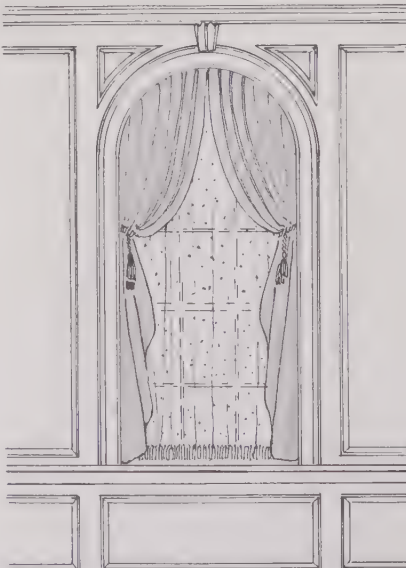
FIG. 6



For the casement window, traverse glass-curtains to be pulled at night and long overdraperies to frame the window and add color

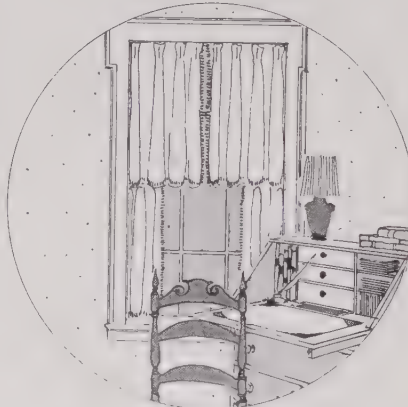


Figured lace glass-curtains with fringe, overdraperies of taffeta or similar soft material, and painted valance board



A good treatment for an arched window in a formal room. Dotted net glass-curtains and overdraperies of silk damask or similar material

A VARIETY
OF
WINDOW
TREATMENTS



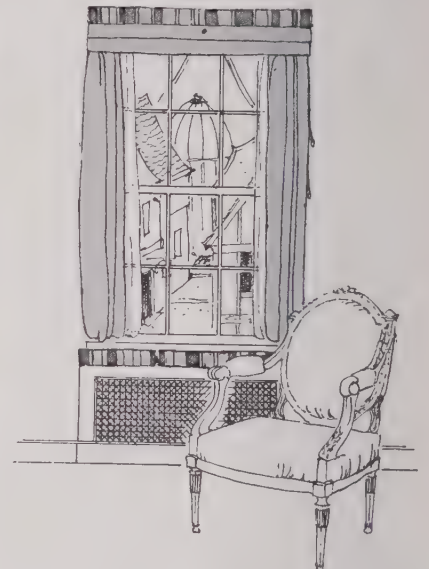
Double sash curtains of casement cloth with colored wool fringe, used here without a window shade



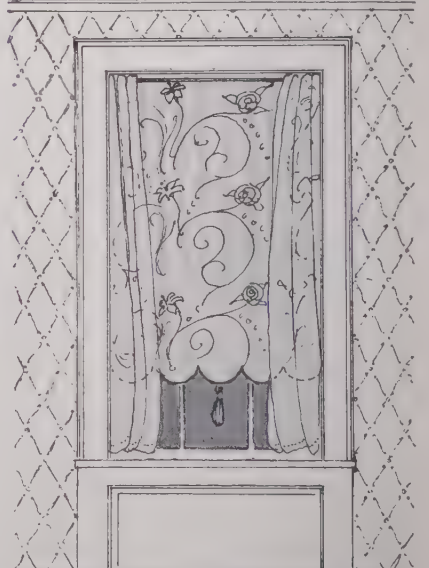
For the bedroom, ruffled muslin curtains crossed and tied back with bright-colored bows. Notice that these curtains are hung inside the window trim



Chintz overdraperies and gathered valance and glass-curtains of net with a simple fringe which just clears the window ledge



Glass-curtains and overdraperies to window ledge and folded valance made on simple board



For the breakfast-room or sunporch, roller shades of gayly colored glazed chintz may be used with or without other hangings

VIII

HANGINGS—THEIR DESIGN AND MATERIAL

TO regulate the supply of light in a room, and usually to serve as an element in its decorative scheme, shades and hangings for windows and doors are designed in many ways. It is a mistake to use a window treatment so elaborate that it obscures desirable light or hides any beauty of the architectural detail; on the other hand, there are in the world many windows that, if they really fulfilled their practical and decorative possibilities, would change from a negative to a positive part in the decorative scheme of the room to which they furnish light and air. The same is true of interior doorways.

WINDOW SHADES

Venetian blinds.—About the year 1770, Venetian blinds were introduced into America. In many early American interiors these make the most historically accurate window shade, as well as one of the most distinctive. They must be provided for in the design of window trim with a deep reveal, and cannot be added as an afterthought. They are finished in stain or paint, in harmony with the rest of the woodwork.

Roller shades.—When the roller shade was invented,—well into the nineteenth century,—its comparative simplicity and cheapness assured its general adoption. It should be an acceptable part of the window's decorative scheme, harmonious in color, hung as inconspicuously as possible, so as not to mar the lines of the woodwork or interfere with the opening of either sash. Choose a material of recognized quality, which will not wrinkle and crack, dependable through the firmness of the fabric itself and not of "filling" applied to stiffen it. Waterproof and washable shades are available.

Fixtures holding the ends of the shade must be firm and absolutely level, or the cloth will wrinkle in the processes of rolling and unrolling.

Choose the color to harmonize with the room. If the resulting exterior effect is unpleasant, use a duplex material,—double thickness, of different color on each side,—or paint the outside of the fabric, or use two shades on separate rollers. This, however, is done less often than it used to be, as the effect of two shades can now be gained with the mechanical simplicity of one. For a decorative use of color at a window without hangings, glazed chintz or cretonne may be used as the material of the roller shade, in which case provide weight at the bottom so it may hang straight, and make it with great accuracy. This treatment is suitable for halls, sun-porches, small bedrooms, or wherever color is desired without drapey. A band of color may sometimes be effectively applied to the usual shade-material. A certain amount of inconspicuous distinction

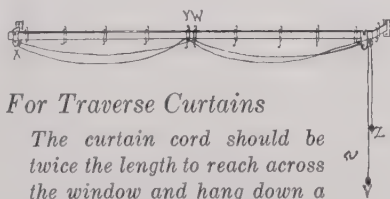
is possible in the choice of a curtain pull, which may be a well-made tassel, a ring on half-inch tape in contrasting colors, or any other restrained treatment that suggests itself.

Traverse curtains.—These are a practical and graceful substitute for roller shades, often preferable to them in relation to the design of the window, especially in casements. The accompanying diagram explains one method of hanging them; they open or close as one or the other cord is pulled. Rods are obtainable which are made specially for this purpose. When used with draperies over them, be sure the respective



Venetian Blind

For the porch or for a room with a sunny exposure, a Venetian blind may be used as shown here



For Traverse Curtains

The curtain cord should be twice the length to reach across the window and hang down a foot. To the rod at the left is attached a single pulley, and at the right a double one. Thread one end of cord through double pulley and knot into ring W. Pass it through single pulley at X and knot into ring Y. Then pass back through other half of double pulley and hang weighted ball or tassel at the end. In hooking the curtains to the rings, fasten the left-hand edge of right curtain to ring W, and the right-hand edge of left curtain to ring Y.

rods are sufficiently separated to avoid friction; and for the same purpose, use rings enough larger than the rod to slip easily, even when bunched together. Design the curtains of a length to reach the sill or hang six inches below it. In order that they may hang in folds even when closed, fasten a small pleat of fullness at each curtain-ring, allowing from 50 to 100 per cent extra fullness, depending on whether the weight of the material is heavy or light. A string of curtain weights—available by the yard—should be fastened in the bottom hem. Materials of varied weaves are suitable, so long as they are heavy enough to be effective as a shade without being too heavy to hang attractively.

Shades for sleeping-porches.—These are available in various types. One of the most satisfactory is made from cloth "slats," about a yard long, ranged horizontally on several vertical ropes that prevent flapping, although free circulation of air is still possible, as with a wooden blind.

WINDOW DRAPERIES

The beauty of the textiles which we may buy to-day makes the hangings at windows or doors among the room's most attractive possibilities. In period rooms the design of the hangings is usually elaborate, quite properly following precedent, for the richness of beautiful drapery has long been a favorite resource of the decorator. It is right that it should always be so, as nothing else can serve exactly the same purpose; but in modern rooms the tendency is toward simple lines, which emphasize the beauty of the material and do not conceal any good architectural detail.

Skill and accuracy in making the hangings are as important as their design. If they are to be made at home, take great care in measuring, cutting, sewing, and hanging, as professional skill is much to be desired and not easy to attain. Any hanging must follow the design of the window and seem a part of it—a principle which modifies the decree of present-day usage that the average simple window-curtain shall hang six inches below the sill.

Glass curtains.—These are draperies hung next the window, beneath heavier and more decorative overdraperies. They are made of sheer, translucent fabrics that give seclusion without obstructing the light. In city houses, or where the uniform exterior appearance of the windows is important, similar glass-curtains are used advantageously throughout the house. They are less desirable in the country, where one wishes to include the views from the windows in the decoration of the room. With overdraperies so heavy as to be opaque, the transitional softness of glass curtains is very desirable, and they may be pushed back so as not to obstruct the view. Beautiful textures are available in many sheer fabrics suitable for this purpose, such as lace, net, scrim, marquisette, and gauze of silk or other material.

Fabrics of medium weight may be hung as glass curtains, but without overdraperies; in this case they serve as an intermediate type of curtain that is widely used. Cretonne, voile, cheesecloth, theatrical gauze, unbleached muslin, dotted Swiss, pongee, silks, and other materials of similar weight are suitable and attractive for this use.

Overdraperies.—These hangings are designed as more purely decorative, their added screening of the light being secondary—in fact, it is usually important that they be so regulated as *not* to obstruct the light already tempered by the glass curtain and the shade. The possibilities in their design are manifold, as suggested by the accompanying sketches, depending upon their location, their material, the architec-

tural design of the window, the season of their use, the decorative effect sought in the rest of the room, and upon the skill of the designer and maker. A simple curtain, well made, is far more effective than a poorly made hanging of more ambitious design.

A *valance* across the top of the window draperies may regulate the apparent height of window or ceiling, and may hang from a rod of its own, outside the long hangings, or from a valance board, set about six or eight inches above the window and extending several inches each side of the opening, thus covering the inner rods. A valance may be straight or stiff, or it may be continued down each side of the window, then called a *lambrequin*. The depth of a valance may be suggested by one-sixth of the distance from the floor to the top of the window trim, or by one and one-half inches for every foot of curtain length. This, however, is a matter of design, varying in every instance.

Rods.—The importance of substantial rods, firmly attached, is very great. No curtain can be attractive on a rod of uncertain tenure. Durability and rustlessness are also essential. Rods of many designs are available to fit whatever requirements arise.

Casement and French windows.—The curtaining of casement windows presents a special problem which is generally solved by attaching curtains directly to the sash of those which open in, or by hanging draperies from the trim of those which open out. Also, rods are made which,

attached to the casing, will swing in away from the sash with the curtains, leaving the space clear for the window to open in. Often, however, the design of a casement window is so attractive that no hanging is preferable. French windows are usually curtained with the material shirred at the top and bottom on to rods attached to the sash.

PORTIÈRES

Although modern interiors include fewer portières than those of fifty years ago, since it is the present tendency to open rooms into each other rather than close them off, door-hangings are frequently welcome for their softening effect, the richness of their fabric, or the pleasanter proportion they are designed to give the door-opening. They lose their advantage, for instance, if in a small room they seem stuffy, or if they are unlined and the fabric chosen for one room happens to be inharmonious with the neighboring room.

The design of portières may vary according to the proportion of the doorway, the uses of the room, and the texture



Casement Window Curtains

This treatment is similar to the one shown in the sketch on page 80, except that here shades are used, as the glass curtains are of transparent material. Miss Gheen, decorator

HANGINGS—THEIR DESIGN AND MATERIAL

and pattern of the material. If the opening is too high, for example, the use of a lambrequin is a possibility. Patterned fabrics usually require special judgment and discretion, but with hangings of any sort vertical stripes may of course be used to accentuate the height of the room, or horizontal stripes for the emphasis they give. Fabrics of many textures are suitable: velours, velvet, damask, armure, tapestry; or for simpler effects: poplin, rep, monk's cloth, denim, sateen, cretonne. The latter group are more suitable for country houses or summer use, and the former for rooms of more formality. Unless the material used is double-faced, it should be lined, either with a fabric frankly for lining purposes or with that chosen for the adjacent room. An interlining is used also to give substance. Distinction is possible in the use of trimming, which may inconspicuously complete the color harmony to good effect, but should not be overdone. A door-hanging should always contain enough fullness to hang in folds even when drawn, for which one-third extra width is usually sufficient.

The usual rod for portières is a plain wooden one with rings enough larger to slip easily. Other designs, however, may be more individual, as for instance, in a Spanish room, an iron rod with the curtains hung from it by iron rings or by lacing; or a rod and rings concealed in the door casing; or a rod with draw-cords, by which the curtains are opened or closed.

TRIMMINGS

Trimming for hangings and upholstery are as definitely a part of the decorating scheme as any other unit. Fringe,

cord, tassels, galloon, edging, and gimp are the most familiar forms, made of silk, wool, cotton, linen, various metals, and even wood and glass.

Just as the fabrics should be chosen to be in scale with the room, the trimming should be appropriate to the fabric and its use. A thin, unlined, silk curtain, for instance, should have only a narrow fringe with a narrow gimp heading, while a sumptuous damask would look well with an elaborate tasseled fringe, gold galloon, or highly decorative gimp. Cotton fringes are appropriate for chintzes, and moulded fringes for lamp shades. Tassels may adorn sofa pillows, lamp shades, bell pulls, table runners, or curtain holdbacks, if used with restraint and in harmonious colors. Trimmings, as a whole, are used for the sense of finish with which they endow the associated object, and for the opportunity they provide for additional color. Whether in stock patterns or special designs, they are often an essential element in the use of fabrics.

FABRICS FOR HANGINGS AND UPHOLSTERY

Taken as a whole, the historic styles upon which textile designs are based have not varied in the past forty years. In 1880, as now, textile designers drew their inspiration chiefly from the periods between 1500 and 1800. Theoretically, the sample lines ought not to have changed either; but if we could compare, we should find that, with the exception of a few classic damasks and brocades and of certain upholstery fabrics, the sample lines of to-day are utterly different from those of forty years ago.



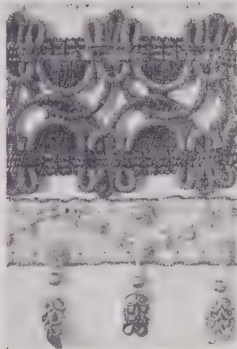
Lace and Muslin

For a bedroom window where the maximum of light and air is desirable, a small square mesh net and overdrapes are appropriate. With transparent material roller shades are essential. Courtesy of Quaker Lace Company

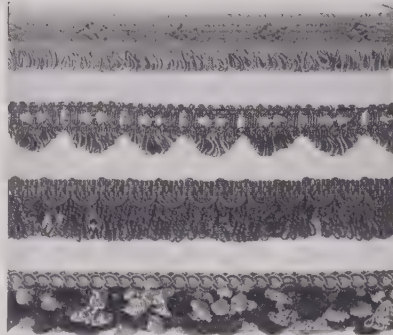


Ruffled Valance

In this bedroom where the walls and furniture are covered with toile de Jouy, transparent glass-curtains and semi-transparent overdrapes of plain color and ruffled valance are well used. E. A. Belmont, decorator

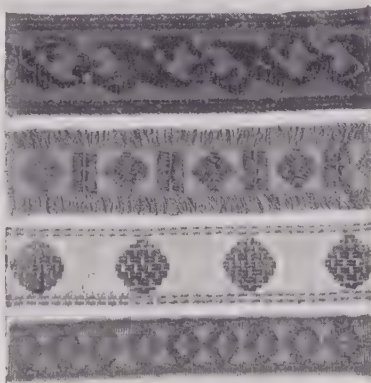
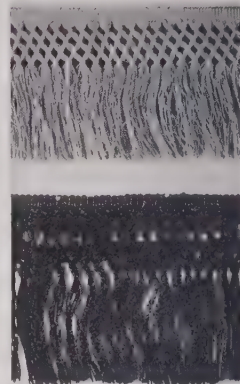


Openwork gimp for trimming on lamp shades or edging heavy fabrics, Louis XIV design; and openwork lace, Louis XVI in feeling, for trimming taffeta curtains

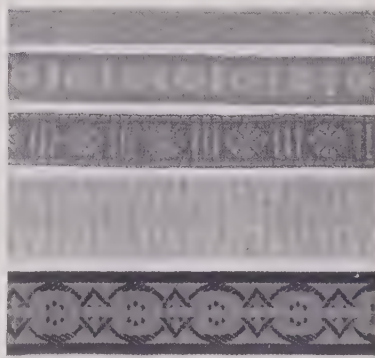


Looped silk-edge fringe of Gothic pattern for lighter weights of fabrics; looped, scalloped edge, classic design, for same purpose; corded loop edge, to trim such fabrics as reps and damasks; and tassel fringes used for trimming heavy damasks

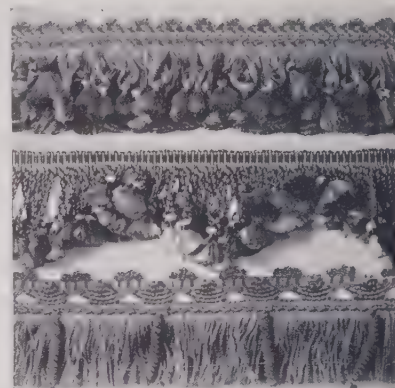
Trellis or tied fringe, for trimming fine damasks and velvets, used for curtains and furniture; and knotted fringe used on all silk, suitable for lamp shades, scarfs, and so forth



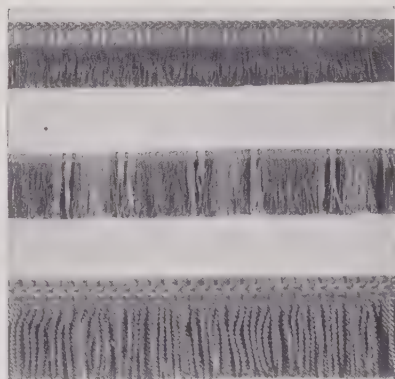
Galaon, for taffetas and lighter-weight materials; gimp of chenille, for trimming heavy materials such as cheap damasks and velvets; double cut edged border, for trimming heavy materials, also used for trimming on furniture; gimp of chenille, for curtains and furniture



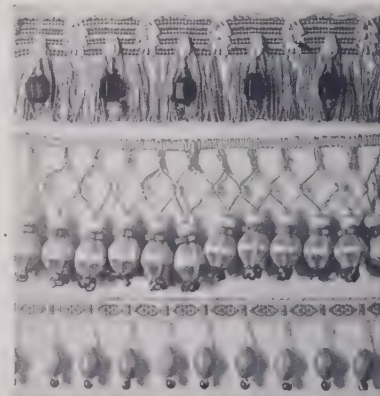
Plain gimp with diagonal effect for trimming on furniture and screens and edging curtains of light-weight fabrics; pile or raised-figure gimp, for tapestry; galaon, Empire design, for curtains of taffetas and tightly woven fabrics, or furniture or screens; gimp, Empire design, for furniture or curtains where very heavy material is required, and a galaon similar to the third one above



Tassel fringe for heavy-weight materials; tassel scalloped fringe for medium-weight materials, both curtains and furniture; and cut-thread fringe, Louis XVI design with silk-covered wire pendants



Cut-thread fringe, all silk, for taffetas and other light-weight material; similar, made in the antique, in multicolored and blocked effects to trim exceptional old fabrics, such as taffetas, damasks, and velvets; bullion fringe, to trim the less expensive medium-weight fabrics



Cut thread fringe with silver cords and glass bead pendants, for trimming heavy materials; Empire fringe of knotted silk thread and wooden beads; and beaded fringe, attached to a cotton band, made of wooden enameled beads for modern prints of Spanish effect



Cords and tassels of silk or cotton of different designs come in great variety, or they may be made to order to match or to contrast with the drapery or upholstery



Illustrations by Courtesy of Edward Maag



Such cords and tassels as are shown here have many uses. They may be employed to fasten back the hangings, or for a draw cord for traverse curtains, or for decoration on upholstered furniture

HANGINGS — THEIR DESIGN AND MATERIAL

For a textile design is a subjective as well as an objective thing. Its motifs may come from long ago or far away, but in spite of everything, its mood will be of the present. Though in a limited number of examples, particularly in printed fabrics, our period contributes textile designs that are purely its own, recognizable by their futuristic patterns and impressionistic use of pure and vivid color, the woven textiles of the present are almost entirely derivative. The modern designer simply selects from among the designs of the past those that best suit the present, and reinterprets them in materials and colors that consort with an age of simple comfort. Among the modern imported and domestic fabrics are many that are equal, both in design and in color, to anything produced in the past.

Antique textiles, of course, have the mellow beauty of age, which cannot be imparted artificially, and it is quite natural that they should be coveted. They are procurable, in better or worse states of preservation, and, in the case of those of the seventeenth and eighteenth centuries, in some numbers. They can be used effectively in combination with good modern fabrics. Indeed, they usually must be so used; for it is difficult and costly to get sufficient old material in good condition to hang an entire room or even to make a set of draperies. It is best to take care, moreover, if you purchase seventeenth-century damask, that you do not pay too much for merely a fine modern reproduction. The difference lies more in the texture than in design or even in color.

Unhappily, many of the most beautiful of the fabrics manufactured to-day do not find their way into retail stores. But every home-maker can ask his merchant or his decorator to take him to wholesale houses, or to submit sample lines of modern fabrics. Such lines hold as many surprises — for one who can see — as does the stock of a dealer in antique textiles.

The use of textiles. — Woven fabrics are used in the average modern home for draperies, for upholstery, and, to a limited extent, for wall coverings. The prospective purchaser, confronted with the sample line of a textile house, finds a bewildering variety of patterns and materials from which to choose. What is to guide in the choice? First, textiles in interior decoration should not suggest a false social status; that is to say, they should be in scale with the rest of the room. Second, they should not be subjected to an impossible standard of — necessarily fictional — historic correctness. Third, they should be employed with as much imagination and freedom

as possible, according to the fancy of the person who is to live with them.

There are, however, a few rules to consider. First comes the rule regarding combination of patterns. Too much pattern is always confusing and inharmonious. Patterned fabrics can be used for curtains or wall hangings, for upholstery, for piano and table covers; but if they are employed in a single room for all these purposes, the result is madness. Even if the pattern is the same pattern, the effect is heavy, and overloaded.



French Door

This treatment for the French door shows both glass curtains and shades



Other French Door Treatments

On the left a glass curtain of light material has a rod top and bottom, while overdraperies of heavy silk are also used with a wooden valance board, to which a fringe is attached. On the right is a less formal treatment of a large window and door, across which a heavy hanging can be drawn at night. McMillen and George Hunt, respectively, are the decorators



Figured Valance

Here an interesting effect is obtained by the use, for the valance, of the same printed linen which covers the chair, combined with a plain material for the hangings. Arden Studios, decorators



Recessed Window

In this small but deeply recessed window, the single curtain of bright-colored chintz in a striking floral design seems just the right treatment. John F. Staub, architect

Before choosing textiles, every object in the room should be considered. If the rug on the floor is strongly patterned, it will call for discretion in the selection of patterned fabrics for wall hangings or draperies. Rich draperies demand plain walls. A strongly patterned wall recommends restraint in the selection of draperies. A sober treatment of the window can be warmed up by a richly patterned upholstery fabric. A small, intimate room becomes crowded if large-patterned draperies are used; a lofty hall, on the other hand, demands a bold design. Tact will find the right balance.

Materials of modern fabrics.—Material and type of weave play almost as large a part in determining the use of a fabric as do color and design. As we have said before, no age has ever had at its command so great a variety of materials and technical processes as ours has.

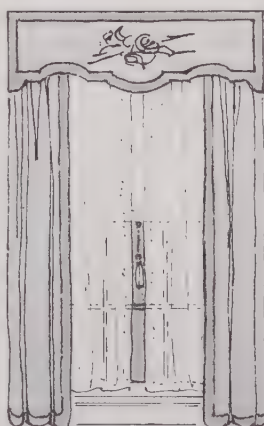
SILK.—The weavers of the past employed silk, wool, linen, and—rarely—cotton. The weavers of to-day have, first of all, several kinds of silk: *organzine silk*, the modern descendant of the silk thread of the past, which combines mellow sheen with great tensile strength; *spun silk*, spun from silk that for some reason could not be reeled off the cocoon, and *dupion silk*, spun from twin cocoons, both of which have less tensile strength than the organzine, but a roughness that is appropriate, for instance, to textiles in the popular Spanish styles. Then there is *artificial silk*, a material produced from cellulose. Though the ordinary artificial silk is disagreeably shiny and brittle, there has recently been perfected a new artificial silk of a discreet soft sheen, and of such tensile strength that it can be used as a warping material.

COTTON.—Little used in Europe before the eighteenth century, it is now one of the chief materials for textiles. Its dyeing has been perfected until it can be had in the greatest variety of shades. It is used in combination with silk or artificial silk for cheaper fabrics, some of them, such as the damasks with cotton warp and silk weft, of beautiful texture. Mercerizing, which sometimes makes cotton merely cheaply glossy, cleverly handled makes it appear practically like silk.

LINEN.—It was used as early as the sixteenth century for woven fabrics in combination with wool. It was also used for the manufacture of pile fabrics—"linen velvets," one might call them. Both techniques survive and have been greatly perfected in modern times.

WOOL.—Though frequently combined with linen in the past, it was rarely combined with silk. Modern manufacturers, however, have successfully used wool filling—weft—with a silk warp, and have so obtained beautiful and discreet fabrics that have an antique appearance without the aid of deceptive tricks.

Fabrics of woven pattern.—A similar variety in the technical processes of weaving multiplies the types of fabrics at the disposal of the modern decorator. The Jacquard loom can employ different types of weave,—“binding” is the technical term,—such as the plain linen or basket weave, twill, and satin, alternately, if he likes, even in the same piece, with a resulting variety of effect. Sometimes this skill of the loom is employed in giving antique effects to modern fabrics, which are made to look threadbare without their wearing qualities being in the least impaired. Whether or not these tricks are legitimate is a matter of opinion. They are sometimes employed very cleverly.



Shaped Valance

This valance board, with the material laid on flat, becomes decorative by the border of darker color and by its shape

HANGINGS—THEIR DESIGN AND MATERIAL

LINEN AND WOOL.—All materials and types of weaves have their uses. The *pile* fabrics of linen and wool include excellent reproductions of antique designs, and are of course pre-eminently suited for upholstery. So are the so-called *tapestry* fabrics, usually also in linen or wool or a combination of the two. Many of these fabrics are sombre, stuffy, and of overloaded design, but one comes across some that are pleasant and lively in color.

SILK AND COTTON VELVETS.—These, plain and patterned, are employed both for upholstery and for hangings. There are manufactured to-day in the United States all-silk velvets of a quality approaching that of the famous sixteenth-century Italian velvets. The modern velvets are expensive—cheap only in comparison with the cost of antique pieces or the prices paid for fabrics by the grandees of the Renaissance.

SILK DAMASKS.—Used sometimes for upholstery and frequently for draperies, spreads, and wall hangings, they are produced in great quantity by modern manufacturers. Some of them, imported from France and Italy, are hand-woven. America produces excellent Jacquard-woven copies of sixteenth- and seventeenth-century Italian and French designs, some all silk and some of silk and cotton, or artificial silk and cotton. The intelligent buyer will not disregard as cheap imitations such fabrics of cotton and artificial silk. Many of them are not only durable but beautiful, and have as legitimate a place in modern decoration as similar fabrics had in the past.

BROCATELLES.—These interesting fabrics, with a relief-effect of pattern gained through a combination of linen and silk, were among the most decorative textiles of the past. Modern textile industry, with a wider variety of raw materials at its command, has greatly increased the possibilities of this picturesque type of weave. The brocatelles manufactured to-day are as beautiful as those of the past and, with the exception of the few in which jute is

employed, hardly less durable. They are particularly fitting in simple Spanish and Italian interiors, for they have a picturesque roughness that goes well with such surroundings.

BROCADES.—A silk brocade is, in modern terminology, a fabric with a polychrome design produced by wefts of various colors. The brocade is the characteristic fabric of the periods of Louis XIV and Louis XV, which are for the most part temporarily out of style. For the moment, only early Georgian brocade designs, appropriate to English and Colonial settings, or Spanish eighteenth-century designs, usually colorful versions of the Louis XIV or the Louis XV, are in fashion. Such brocades are used chiefly for wall hangings, draperies, and spreads. They are often very effective for upholstery, but their durability for that purpose is limited. Such heavy, rich fabrics, when hung as window draperies, should be lined on the side toward the light, for protection and cleanliness. Cream-colored sateen is often used for such lining material.

Fabrics of printed pattern.—Printed textiles, as we know them, are a development of the past one hundred and fifty years, although Europe had them from the Middle Ages in various forms of block printing. From India, by way of Portuguese traders, came the printed cotton cloths known in England as *chintzes* (from the Indian word “chint,” or “polychromed”) and in France as *indiennes*. In fabric, design, color, and process these exerted a strong influence on printed textiles, for they were widely exported and imitated.

By a gradual evolution the textile-printing process developed in 1794 into the use of a copper cylinder press, on which fine detail could be beautifully carried out. Under the direction of Philippe Oberkampf, whose establishment was brought to Jouy-en-Josas, near Paris, in 1760, printed fabrics were made to portray all the airs and graces of the later eighteenth century, and were known then, as now, as *toiles de Jouy*. Oberkampf's first designer was Jean Baptiste Huet, who sought inspiration for many of his designs



Cottage Treatment

In this bedroom of cottage character, a simple but effective window treatment consists of muslin glass-curtains, overdraperies of unbleached cotton with fringe which repeats one of the colors of the chintz valance. Rachel Raymond, decorator

Swinging Rod

Rods which swing out are convenient with inward-opening casements

Treatment for Man's Room

These overdraperies of chintz of bold pattern and straightforward design are particularly appropriate for a man's room



from contemporary history, as a welcome change from the Oriental influence. All the designs were printed in a single color — generally red, more rarely blue or purple, and very rarely brown — on white.

In the printing of polychrome fabrics, English technique often took the lead. Although English design sometimes followed the figured compositions of Huet, it more consistently drew its inspiration from the floral designs of the Orient, creating, however, instead of the flat, conventional "tree of life," realistic designs of riotous roses, among which gay birds disported themselves. At the same time, in Portugal polychrome chintzes were being made by more primitive processes, but with entertaining results. The perfection of processes in France and England made possible such naturalism that a reaction took place, and a technique was gradually revived which had seemed doomed to death — the old block-printing, much more laborious, slow, and expensive, but with a human charm in its irregularities.

In modern textile industry the block print enjoys considerable popularity. It has been developed technically and we have, not infrequently, fabrics employing from fifteen to nineteen shades, whereas the old fabrics hardly attempted more than the filling of an outline with a few pleasant spots of color.

Modern textile-printing sometimes takes its inspiration from most unexpected sources. We have charming block-prints that are simply a translation of English Jacobean crewel-stitch embroideries into printed fabric. We have *printed silks*, of a color-intensity impossible to the cotton or linen of the past, which interpret into modernity the motifs of Persian miniatures, Turkish brocades of the sixteenth century, Persian figured weaves, and Turkish tiles. Chinese designs are much used at present, and many Victorian and Georgian patterns. Excellent reproductions of most types of old *chintzes* are on the market, but side by side with them are purely modern patterns. Gifted modern designers, like the designers of the past, transform old motifs into designs that are new and of the period. Sometimes the old motifs are batik designs from the East, used by the Dutch or English for print designs almost startlingly modern in character.

Sometimes the tree of life is revived — an undulated stem with bold futuristic flowers. The modern home-maker, interested in printed textiles, has a bewildering assortment from which to choose.

Chintzes or polychrome printed material, like other patterned fabrics, should be used with discretion. Too many patterns or too much of one pattern in a single room will prove restless and annoying. Plain white, ivory-tinted, or plain gray walls are not, however, a necessary concomitant of chintzes. Very gay polychrome or large splashy patterns may demand subdued walls; on the other hand, most charming contrasts can be got by the discreet use of color. A *toile de Jouy* in red on white is charming in contrast with walls of a delicate Nile green; each color gives life to the other. A floral chintz on black ground can be effectively combined with yellow. A polychromed tree-of-life design with bold flowers can be used with any of

a number of pastel shades. All of them are obtainable in modern versions, in linen for weight and durability, in cotton for cheapness and limpidity of color.

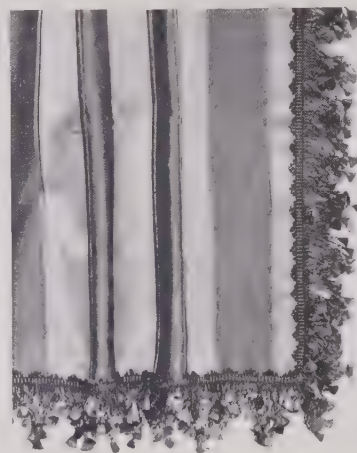
How to examine textiles. — When analyzing a piece of fabric, separate the warp threads — which run lengthwise of the goods — from the filling threads.

Animal fibres — silk and wool — can usually be told from vegetable fibres — cotton and linen — by burning. Animal fibres burn with an odor similar to the burning of hair, and leave a crisp ash in a mass. Vegetable fibres burn more steadily, with an odor like the burning of paper, and leave very little ash.

Artificial silk, sometimes called wood-fibre or fibre silk, when burned, shows results similar to vegetable fibre, but burns very much more rapidly.

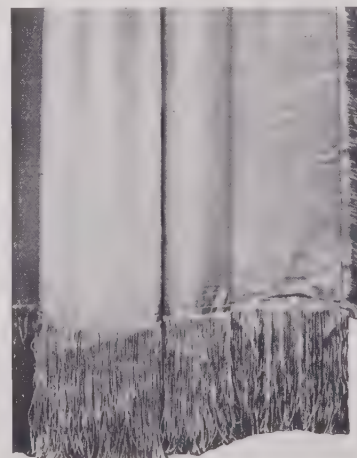
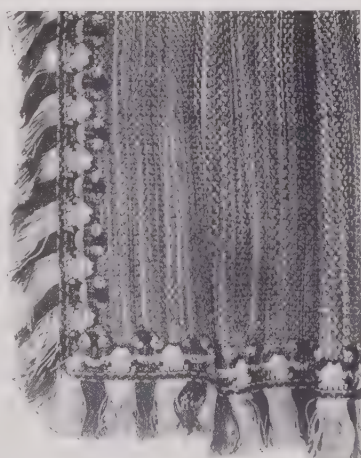
When silks have been weighted with a mineral solution, a simple test can be made by burning. If a permanent ash is left, in the form of the original thread or cloth, it is safe to presume that the silk has been weighted with tin or iron. Silk cloth is sometimes adulterated with other agencies, such as

sugars, gums, tannins, and rice powder. These can be detected by boiling the silk cloth for twenty minutes in water to which a small quantity of pure soap has been added. If the fabric appears more porous, or has lost weight after boiling, it proves the presence of some such foreign matter in the original fabric.



Use of Fringe

At the left a reproduction of an antique trimming on a striped curtain, and a tassel fringe at the right on a curtain of striped taffeta and satin, are both appropriately used. Courtesy of Edward Maag



Use of Fringe

At the left an interesting effect is obtained by the use of block fringe on roughly woven silk, and at the right by long silk fringe at the bottom and shorter at the side of a plain-colored curtain of coarse silk. Courtesy of Edward Maag

GLOSSARY OF TEXTILE TERMS

*Textile terms have been in so many cases loosely used or misapplied
that the following list of definitions, printed by courtesy
of F. Schumacher & Company, will be
found of particular value*

Armure: a ribbed silk or cotton fabric, usually with a small design formed by the warp floating on the surface.

Artificial silk: highly lustrous vegetable fibre produced from the cellulose of plants. Materials of this fibre are now called "glos" or "rayon."

Aubusson: fine hand-woven tapestry or carpet, originally made in the little French village of Aubusson, an ancient weaving-centre.

Batik: a figured fabric produced with a wax resist and successive dyeings or paintings, after an ancient Javanese process.

Beauvais: a famous French tapestry-centre, established in the sixteenth century and now weaving furniture coverings for the Government.

Block prints: fabrics patterned by the application of engraved wooden blocks, applied in the same manner as a rubber stamp.

Brocade: figured silk fabric, usually of many bright colors and raised designs, made on the loom by floating wefts on satin or grosgrain grounds.

Brocatelle: a heavier fabric, similar to a damask, having a linen filling which gives it an embossed or raised effect.

Broché: the French term for brocade, also for the bobbin used to carry the colored filling across the width of the design on a hand loom.

Calendering: a process of rolling fabrics between cylinders, which are usually heated, to produce a smooth, glossy surface.

Cbinoiserie: Chinese decorative style, most completely exemplified by the Chinese vogue during the reign of Queen Anne.

Cbintz: from the Hindu "chint," meaning "colored." Closely woven cotton, printed, as a rule, in soft color and fine designs.

Cretonne: from the French village, Creton; printed cotton of heavier texture and bolder design than chintz. If linen, it is called "printed linen."

Crewel embroidery: an English term for worsted-yarn embroidery.

Damask: a reversible fabric, usually in one or two colors, woven with the lines of the figures running in the opposite direction from those of the ground.

Dupion: a silk reeled from double cocoons or dupions; it has remarkable tensile strength.

Embossing: an effect obtained by rolling fabrics between engraved rollers, so the design appears in high relief on the surface.

Faille: a heavy corded silk of the rep variety, with wider and more pronounced cross-ribs than grosgrain.

Frieze or frisé: velvet of linen, wool, or other yarns, which shows the looped or uncut pile. Also called "bouclé."

Glazed cbintz: chintz with its surface treated by sizing and calendering to obtain a glossy surface and stiff texture.

Gobelins: the celebrated tapestry works established near Paris in the sixteenth century, and now devoted to the weaving of murals for the French Government.

Grosgrain: ribbed or rep silk, woven with heavy weft threads covered with fine warps. A heavy ribbed taffeta.

Gros point: a heavy needle-point stitch, done on canvas with two or more foundation threads, giving the effect of tapestry. See *Petit point*.

Hand-blocked: used for figured fabrics where each repeat of the design is imprinted by an engraved wooden block instead of by machine rollers. See *Block prints*.

Hand-loom tapestry: tapestry woven on a hand loom with the Jacquard attachment, in contrast to that woven on power looms.

Hand-woven: made on a hand loom without the Jacquard attachment.

Imberline: an effect produced by laying in the warp in colors, giving a striped pattern to the fabric.

Jacquard machine: an attachment to the loom, manipulating a series of perforated cards which guide the lifting or lowering of the warp on the loom, and make possible the most intricate design.

Jaspé: the mottled or spotted effect produced in fabrics by the use of warp threads uneven in tone from end to end.

Mercerizing: a treatment of caustic soda and tension which gives cotton yarn the smooth, lustrous surface of silk.

Mille-fleurs: a floriated tapestry design, originated in France and Flanders, and used alone or as a background for figures.

Mohair: a wool-like fibre derived from the fleece of the Angora goat and used for many upholstery fabrics.

Moiré: a rep which has acquired a watered appearance by passing, dampened, between cylinders which flatten the surface in irregular wavy lines.

Needle-point: hand embroidery on a canvas foundation, with gros-point or petit-point stitch in tapestry effect.

Ombre: color effects produced in fabrics by laying in wefts of shades of the same color, producing a shaded effect.

Organzine: the best quality of silk yarn. It is twisted or "thrown" from many strands of the raw silk, and used particularly for the warp in taffeta and other silks.

Panné: a pile fabric which has been flattened by pressure so that the pile lies close to the back, giving a shiny appearance.

Petit point: a needle-point stitch made on canvas with one foundation thread, in contrast to the two or more threads of gros point.

Plain weave: the complete alternation of warp and weft threads at right angles.

Plush: a cut-pile fabric of silk, mohair, cotton, linen, or wool, with a deeper pile than velvet.

Poplin: a finely woven fabric of silk or high-lustre cotton yarns, with light cross-ribs and very fine warp.

Rep: a ribbed fabric made of silk, mercerized cotton, or wool, having fine warp threads covering the entire surface.

Satin: a plain fabric with a lustrous face. This effect is obtained by throwing most of the warp on the surface.

Spun silk: silk yarn made from silk waste, such as pierced cocoons and weaving-mill waste. It makes a heavier and less lustrous yarn.

Strié: striated effects or streaks of different widths, produced by the use of warp threads varying in tone from one to another.

Taffeta: a plain and closely woven, very smooth silk fabric, with warp and weft of the same or nearly the same count.

Toile de Jouy: the celebrated printed fabrics produced at Jouy, near Paris, by Philippe Oberkampf, from 1760 to 1815.

Toile de Rambouillet: modern French block-printed linens, designed by various French artists, now being expertly printed in Paris.

Trame: silk yarn of two or more raw-silk filaments, loosely twisted; used for the filling or weft because of its weaker tensile strength.

Tussab: rough silk from cocoons of uncultivated silkworms, showing unevenness in the yarn and not taking dye as uniformly as trame.

Velours: a cut-pile fabric of more open weave than velvet, with the rows of pile showing distinctly against the ground. The French for velvet.

Velours de Gênes: a term originally applied to a Genoese satin fabric with velvet figures, now meaning any figured silk velvet of narrow width.

Velours d'Utrecht: a mohair furniture-plush with a deep pile, first woven in Flanders.

Velours jardinière: velvet of a rich flowery design, which gives it the name. First made in Italy.

Velvet: a pile fabric, forming its soft compact surface by a second warp, woven into loops and then cut, or left as woven.

Verdure: tapestry displaying foliage designs and colorings.

Warp: the threads which run the length of the cloth and are first set up in the loom.

Warp print: a fabric with the design printed only on the warp, and then woven.

Weft: the threads which run from one selvage of the cloth to the other. Also wool or filling.

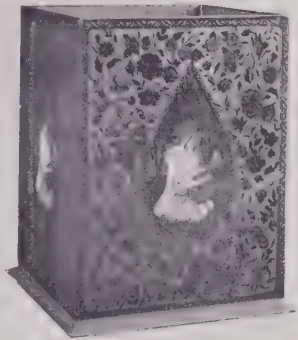


FIG. 4



FIG. 1

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FIG. 2



FIG. 3



FIG. 5



FIG. 6

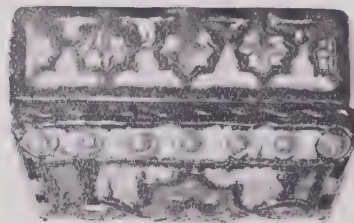


FIG. 7

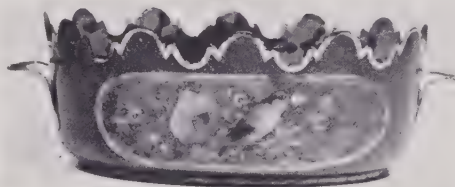


FIG. 9



FIG. 8



FIG. 10

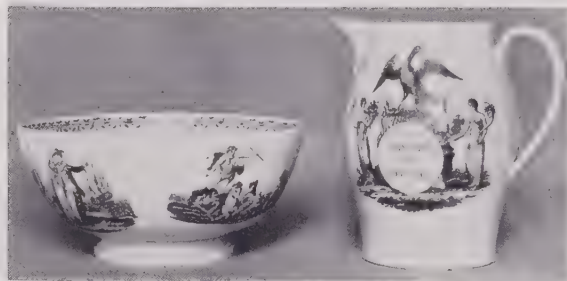


FIG. 11

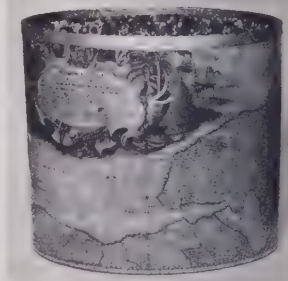


FIG. 12

Fig. 4. A wastebasket covered with highly glazed paper of Persian design

Fig. 5. A door stop of brass adapted from the sea horse of the Venetian gondola

Fig. 6. Book ends of ancient books braced and stiffened. Nos. 4, 5, and 6 courtesy of Mr. Straus

Fig. 7. A decorative box of gesso and enamel. Courtesy of Society of Arts and Crafts

Fig. 8. A wrought-iron plant-holder. Courtesy of Norah Thorpe

Fig. 9. A box of tôle or painted tin may hold plants or other objects

Fig. 10. A wastebasket covered with ancient botanical prints

Fig. 11. An old Liverpool bowl and pitcher. Courtesy of Fred J. Peters

Fig. 12. A wastebasket covered with decorative map. This and No. 10 courtesy of Pillow Shop

Fig. 13. Incidental bowls in glowing blues

Fig. 14. Boxes of various shapes and materials for many purposes. These and no. 13 by courtesy of Ehrich Galleries

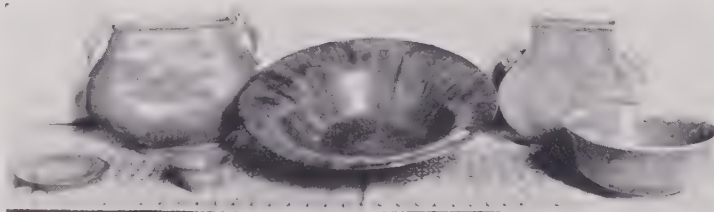


FIG. 13



FIG. 14

IX

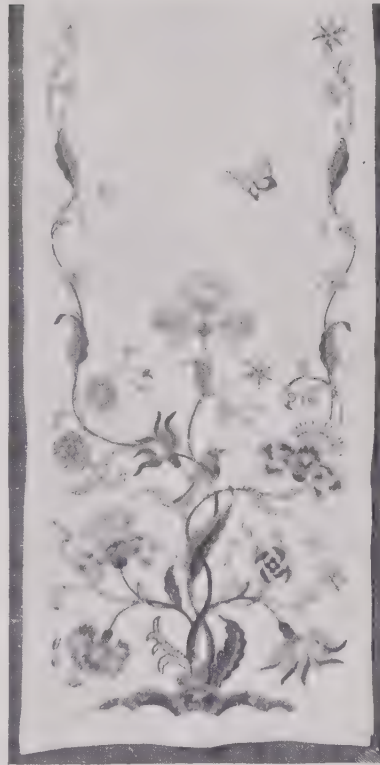
NOTES OF ACCENT

IN our visualizing of a proposed room there are always certain spots where we feel the need of a particularly fine bit of color or form which will focus the attention and give the room life and accent. It is wise to define clearly at an early stage in the room's history the qualities this object shall have — whether it is to be harmonizing or contrasting in hue with the main color note; whether it should give distance as well, as an oil painting might, or only decorative quality, as a flower print; whether it should reflect light or remain a part of its background; and whether it is to be the chief decorative feature of the room or a subordinate feature. Many other possibilities are to be considered too, but these serve as examples.

Choosing the object to fit the room is the safest way for most of us; but of course there are spectacular instances of a room being furnished "around" a Chinese vase of striking color and beautiful form, or to accommodate gracefully the collection of family portraits adorning the walls. These are the exceptions which prove the rule, by showing the effect of such well-judged harmony or contrast; and as we approach similar problems from a different angle and on a smaller scale, we can work toward equally successful solutions by bearing in mind a few principles of selection and arrangement.

In the first place, it is better not to decide irrevocably upon the particular decorative accent desired. Two objects of similar qualities may answer the purpose equally well, and when the actual purchase is to be made one may be found unavailable, and the other right at hand. For example, one's first thought may be that a beautiful scroll mirror would make a dark recess more attractive; but perhaps the mirror is not to be found at a practicable price, and if one is still open to suggestions, it is easy to see that a finely wrought old copper tray will give lustrous color and sparkle.

Secondly, having gone so far as to choose even one note of accent, it is well to stop and consider that restraint in the selection and placing of such objects will give more character to the room than a liberal supply of bric-a-brac. In fact, it seems that objects of beauty become bric-a-brac by



Crewel Work

This scarf of crewel work in bright colors is excellent for a table runner

crowding and in interiors of to-day useless ornament is unwelcome. By choosing only a few objects, those which are suitable and beautiful, and by arranging them with a judicious balance of color and form, distinction may be added to the room.

Color in notes of accent may intensify the background color by repetition or by contrast. If the color scheme is mulberry, dull blue, and gold, with the blue a little too negative, it may be brought to life by several touches of more intense blue around the room — a Chinese brocade on the table, a cloisonné bowl on the mantelpiece, and perhaps by the desk a decorative wastebasket with a large proportion of blue in its design, bound at the top with blue-and-gold braid. Color may be more sharply emphasized, however, by introducing its complement; one's favorite Italian bowl, for instance, never looks so blue as when it is filled with orange calendulas. So it is on a larger scale: a room which seems lifeless as to color can be vivified by a true contrast introduced here and there, repeated enough to be telling, and balanced formally or informally.

The notes of accent should not be so startling as to disturb the harmony of the room as a whole; after all, they are to enhance the furniture and its composition rather than to compete with it. They also should be balanced — not all the ornaments placed on the mantel, for instance, with none on the table. Moreover, they should come at different heights in the room, as a vertical balance, so to speak, to avoid the worse than monotonous

effect of ornaments all along the top of a wainscot and nowhere else. This can be avoided with thought; for instance, if brass is being used to lighten up a mulberry room, we might repeat the material in candlesticks, sconces, a cigarette box on the table, andirons, and a door-stop.

This principle of different heights does not apply to pictures or wall-hangings. The restless effect of pictures at random heights should be avoided by a little study of the proportions of wall space and pictures, the height of the trim, the style of the draperies, and any other factor governing the wall composition. By aligning the tops of the pictures, as a general rule, more



Ship Model

There is no decorative object as popular as the ship model, which comes in varying sizes, types, and prices

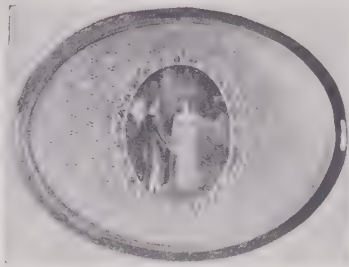


FIG. 1

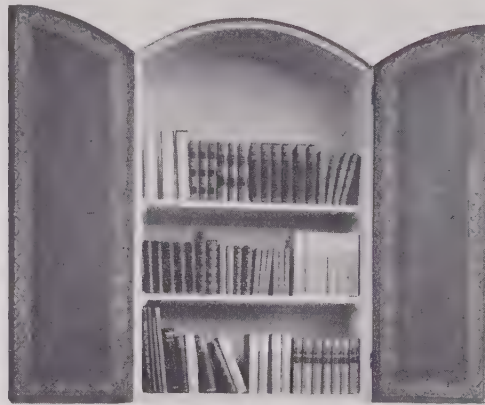


FIG. 2

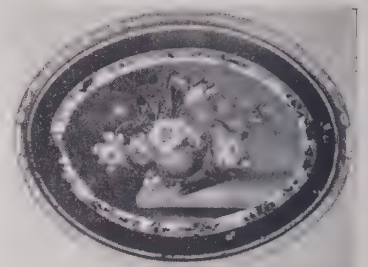


FIG. 3



FIG. 4

Fig. 1 and 3. Painted trays of convenient size

Fig. 2. Where the wall allows, a niche for books, with painted doors, adds interest and color

Fig. 4. The banjo clock and the brass candlesticks repeat the vertical lines of the windows

Fig. 5. The painted fire-screens and the mantel decoration have been chosen with discrimination. McBurney & Underwood, decorators



FIG. 5



Growing Plants

Growing plants add life as well as color to a room and are easily available. Here are oleander, fig, English ivy, an orange tree, and other suitable house-plants. Architect, Eleanor Raymond of Frost and Raymond

NOTES OF ACCENT

dignity is attained. The combination of pictures or paintings of different types in the same room is a problem calling for great discernment. Strictly speaking, oil paintings, for instance, should be used alone; etchings should be hung by themselves. Exceptions occur, however, when community of interest or color justifies the presence of a vivid water-color among some oils, or a pale old print with several choice etchings. Decorative fabrics, such as tapestry or batik, on the wall offer another opportunity for careful selection of what is to be used with them — if anything.

Eighteenth-century fruit or flower pieces have a distinctly decorative character, and ancient maps are much in vogue as over-mantel decorations. These pictures and maps should be enclosed in frames which are strictly architectural in character to give them their full dignity and value on the walls. In fact, the question of framing the picture or decoration which is to be placed over the mantel is really important and worthy of more careful study than is generally given it. Each pic-

ture or decoration demands certain requirements in framing, and it is best to have the work done where experts can give it individual attention. The use of old portraits is always interesting in over-mantel arrangements, as, aside from their possible family or sentimental value, they provide a well-defined centre of interest in the room. They appear to best advantage when framed in their proper period frames.

In all these problems the most important thing to remember is to use fewer objects than you think at first you will need. Such restraint is very desirable in the arrangement of mantel ornaments. To give interest to the straight line of the mantel, the vase, statuettes, or candlesticks used on it should be of pleasantly varying levels. Mantels are also more attractive if the objects on them are balanced. Thus, if a bowl of flowers in several graceful sprays is used in the centre of the mantelpiece, they should be higher than the little group of carved Chinese ivories on either side; or if the flowers are not tall enough to be the highest accent, they may form a connecting link between taller flanking candlesticks. Three objects are enough for most mantels; but of course this is an individual problem, and larger mantels need not look cluttered with as many as five. Or the balance may be informal, with a bowl of trailing ivy on one side, a colorful print hung on the wall, and a squatty green glass bottle at the other side of the centre.

With any hanging over the mantel comes the question of how to relate to it the ornaments on the mantel itself. It is obvious that the two should complement each other and not conflict. If a portrait, for instance, — without particular interest in the foreground, — is hung over the mantel, a French clock before it will detract nothing from it, a wall sconce on each side will light it, and at the same time provide balance further carried out by a piece of Sèvres at each end, lower than the clock. Usually, however, the fewer elements there are to be reconciled, the better the composition will be.



Hanging Shelves

Shelves for books or china can be used in almost any room. Courtesy of Mary Allen



Batik

Decorative batiks in pictorial or conventionalized designs make excellent wall hangings. Courtesy of the Society of Arts and Crafts

ture or decoration demands certain requirements in framing, and it is best to have the work done where experts can give it individual attention. The use of old portraits is always interesting in over-mantel arrangements, as, aside from their possible family or sentimental value, they provide a well-defined centre of interest in the room. They appear to best advantage when framed in their proper period frames.

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Wall Hanging

Here is demonstrated the simplicity of effect of one wall hanging giving color and height, without other distracting elements. McBurney & Underwood, Decorators

DEMONSTRATIVE FURNITURE ARRANGEMENT

AFTER a survey of the elements and materials of interior decoration, again arises the question of how they shall be associated in the room under consideration to attain the effect we wish to create. Their arrangement is as important as their selection, and although it is first thought of in the preliminary planning, before purchases are made, it becomes once more the paramount consideration when we actually place the furniture. In this chapter is a discussion of the principles most useful to us, with photographs and plans which illustrate various possibilities in different types of interiors.

The basic principle of pure design — a good proportion of mass and space — applies as fundamentally to furniture placement as to textile patterns or landscape design. The impression a room should offer to a person crossing its threshold is one of beauty, livableness, and hospitality — all three of which qualities imply restfulness, or a pleasant proportion of space. In a room which is being newly furnished, it is easy to keep the proportion of furniture in happy relation to the space by working from a floor plan; with an existing room it is advisable to study a plan on paper as well as the actual, present arrangement, to see if improvements can be made in the relations of mass and space. On the little paper-plan, which may be seen as a unit at one glance, possible changes are often perceptible which are not easily seen as the

which requires much study. Groups of furniture often evolve in the rooms we use every day more through a process of accretion than through studied design, and in case a room was not furnished primarily on a careful scheme to which it can be restored as furniture gets out of place, it is well to analyze the existing arrangement, study the requirements of the room and the uses of the furniture, and work out a scheme by which an impression of balance and unity may be added to the room's present usefulness. One way to contribute toward balance is by keeping a careful proportion between heavy and light furniture, or overstuffed pieces and open armchairs, perhaps with cane seats and backs.

A unified harmony should also characterize the furnishings of a room in their choice and arrangement. It is this quality that makes a beautifully furnished period-room so satisfying, as the historic styles of design were so fully developed in every detail. The impress of the occupant's personality may give a harmony of a different sort, more in total effect than in detailed design, and it is this quality which distinguishes so many of the fine interiors of the present. The studied design, search for exactly the right piece of furniture, patient arrangement and rearrangement until just the right composition is attained — after all, this achievement is only the setting for what goes on within it and for the people who pass before it. The rooms in which a family lives should complement their lives as fully as it is possible for inanimate things to do, by providing in the room's elements and their arrangement the beauty and comfort particularly suited to the tastes and lives of its occupants. If this is done with consistency and order, a harmony will arise which has as much individuality as has the family. It is thus that appropriateness and attractiveness develop in modern interiors.

In the actual arrangement of furniture, place the principal pieces of furniture parallel to the lines of the room. Thereby the lines of the piano or the sofa or the refectory table carry further the architectural expression of the room. A piano placed at an angle in the corner seems restless and distracting when compared to its position with its longest lines parallel to a wall. The same is true of rugs; placed kitty-cornered between the furniture or underneath groups of chairs and tables, their effect is confusing and unpleasant, as compared with what it may be by letting the rugs follow the architectural lines of the room.

A Typical Example. — A disregard of this principle is one of the chief reasons for the confusion and lack of ordered harmony visible in the first plan on this page. This shows an arrangement of furniture as it had accumulated haphazardly during the years. The piano was at an angle; several small rugs were scattered over the floor more according to their own size than to the design of the room; no comfortable provision for reading or writing was made. The most attractive chair was hidden by the piano; on the whole, the effect was restless and uncomfortable. As a result the room was never used, although no one knew exactly why. Finally, a refusal to harbor any longer so much unused space gave rise to the decision to ask the advice of an interior decorator, who was forthwith called in.

As the decorator analyzed the problem, the room was attractive in itself and pleasantly proportioned. It contained some choice pieces of furniture, and at the same time three



A Living-Room Rearranged

To both the old scheme on the left and the studied design on the right the following key applies:—

1. Piano. 2. Piano bench. 3. Music cabinet. 4. Chipendale armchair. 5. Adam side chair. 6. Piecrust table with lamp. 7. Side chair. 8. Davenport — new. 9. Low table — new. 10. Desk — new. 11. Open armchair — new. 12, 12A. Side chairs, pair — new. 13. Small table with lamp. 14. Floor lamp. Furniture discarded from old scheme: A and B — Armchairs. C — Bookcase

eye travels over a large room. The convenience requirements must be met; but by carrying the study a little further they may be better fulfilled through a more completely satisfactory proportion of space and mass.

Another principle of pure design which should be thoughtfully applied to furniture arrangement is that of balance. The balance is not necessarily formal, — as with a wing chair at each side of a large fireplace, — nor should it be labored and stilted by repeating the exact grouping of identical furniture at the ends of a room. Informal balance is a subtle quality

DEMONSTRATIVE FURNITURE ARRANGEMENT

unassimilable elements, — two awkwardly proportioned chairs and an ugly bookcase, — which were removed. Then the piano was swung around parallel with the wall, so that it had good daytime light from the window, with a floor lamp for evening use. The music cabinet was moved to a convenient location near the piano. The old piecrust table that had stood between the windows was placed in the curve of the piano, with a lamp upon it and a comfortable armchair close by. This gave another opportunity for reading, for which there would not have been room unless the piano had been moved back. A Chippendale armchair which had stood uselessly between the door and the piano was recovered and made one of a pair flanking the fireplace. A desk was placed where the bookcase had been, with good light from the window at the left, and a floor lamp put beside it to provide evening light for both the desk and a fireside chair. A beautiful old lacquered chair which had stood behind the piano was used for a desk chair. A sofa was added between the windows, parallel to the wall, while some lighter chairs were placed at slight angles. Then a pair of chairs were added, one at each side of the wide doorway, partly to give color to that part of the room, and partly to provide seats which may be easily moved about. A small table was put beside the fireplace to hold a lamp for the adjacent chair, and a low tea-table placed before the sofa. A large rug of plain color was introduced.

The room thus became attractive, hospitable, and convenient, and from being hardly ever entered has come to be the most constantly used living-room in the house. This is because a restful proportion of space and mass was reached, a comfortable, balanced grouping of furniture attained, good lighting arranged for, and above all, the lines of the furniture were brought into harmony with the architectural lines. The lighter pieces, at various angles as convenience and grace demand, sufficiently avoid any impression of rigidity.

For hospitality's sake, the possibility of easily movable chairs is one to be remembered, as it makes the other prearranged groups of furniture more flexible. The smaller pieces are also useful in breaking up formality and for pulling together the large pieces. This is one of the services rendered by small tables as well as by light chairs and stools; and the small tables are doubly useful in being available for flowers, books, and lamps. Their lighter lines contrast happily with the more massive furniture, so that the character of each is strengthened.

A living-room of any size should be arranged to accommodate three or four conversational groups, that is to say, sofa, chairs, or windowseat grouped so that several people can be seated sufficiently near each other to talk comfortably with no necessary readjustment of furniture. In a small room, where

not more than one such group can be permanently placed, a larger proportion of light movable chairs should be provided and placed as conveniently as possible.

Furniture and Walls. — The arrangement of the furniture in relation to the wall spaces should be considered as the design is worked out. Its grouping according to balance and use, however, is the condition to be fulfilled first, and then the wall decoration should be designed accordingly. In the case of a paneled wall, of course the furniture placed against it should be centred on the panels; this should be borne in mind as the grouping is worked out. If there is any doubt in one's mind as to whether there is too much decoration on the walls, by all means remove so much that at first there seems too little; live with it that way for a while and then begin over again with what seems the minimum of pictures or hangings. It is better, if one has a large number of favorite pictures that he cannot entirely forgo, to hang one for a season, then take it down and replace it by another, rather than to have a surfeit on the walls at one time. More likely, however, a painting carefully chosen in harmony with the color scheme and room-furnishings will be so completely satisfactory that no further thought of others will be considered.

Color Schemes. — Such decoration on the wall is a valuable possibility in carrying out the color scheme of a room and should be chosen with regard to it; but it is a minor part in its execution. Selected according to the room's exposure, the taste of the people living in it, and the treatment of adjoining rooms, the colors are emphasized in the fabrics of upholstery and hangings. The background of the room, the floor-covering, and the woods of the furniture — unless painted furniture is used — are likely in the typical modern interior to lead up to brighter colors in the fabrics rather than to be of intense hue themselves. However the color is introduced, it should be distributed with balanced interest about the room. Colors are combined for the joy of contrast. To show their full beauty, their distribution should be carried more or less throughout the room.

There should be enough of one color to dominate, enough of a second to relieve it, and perhaps several notes of a third for accent. The color intensity varies according to the relation of light to it; in curtains, with light shining through them, the color will seem less intense than in the same fabric used in upholstery with light thrown on the surface only.

The use of color to unify the furnishings of a large room is well demonstrated in the plan on this page. This is a living-room in a suburban house in which none of the furniture was newly chosen for its present location. By a skillful arrangement and re-covering of the upholstered pieces, however, unity, balance, and harmony have been fully attained. With a group domi-



A Suburban Living-Room

The furniture used here was not newly chosen for the room, but was skillfully assembled. The key to the figures:—

1. Console with mirror above. 2. Heppelwhite desk. 3. Heppelwhite chair. 4. Armchair in needlepoint — mulberry, blue, dull gold. 5. Oval gate-legged table, blue Chinese brocade on it. 6. Lounging-chair — putty-colored mohair. 7. Nest of tables. 8. Adam chair, cane seat and back, open arms. 9. Small table. 10. Wing chair — deep mulberry brocaded mohair. 11. Sofa — putty-color mohair; two mulberry and two blue pillows. 12. Needlepoint stool — mulberry, blue, dull gold. 13. Old English stand with tambour front, and lamp. 14. Lounging-chair — deep mulberry brocaded mohair. 15. Oval table, on standard, with heavy damask cover to floor. 16. Lounging-chair, soft blue rep. 17. Footstool. 18. Needlepoint armchair — mulberry, blue, dull gold. 19. Small table. 20. Side chair. 21. Side chair. 22. Radio cabinet. 23. Bookcases built up to the ceiling. 24. Dark, plain rug

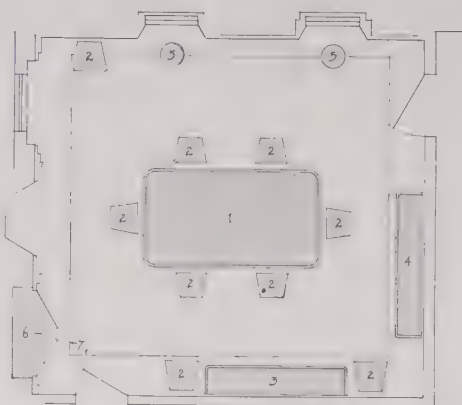
nated by the sofa balancing the fireplace and fireside chairs, two oval tables were placed on the long axis of the room, with chairs and reading-lamps. The built-in bookcases at one end were balanced at the other by a tall Hepplewhite desk and a console with a mirror above it. This is a practical arrangement because one large group or several small ones can converse comfortably; there is plenty of space, and nothing in the way of traffic in and out of the room; there is good light for the desk, and for reading at night; there are light chairs which may be moved at convenience, particularly the Adam chair with cane seat at the end of the sofa.

The color distribution is as artistic as the furniture arrangement is practical. The walls are paneled in pine, a soft brown color which is an excellent background. Mulberry-color traverse curtains, which pull across the deep-seated windows at night, repeat their color on three sides of the room. The other colors used are blue and dull gold, and this choice, with the addition of a neutral putty-color, comes from the needlepoint cover of the stool before the sofa. Its harmony is worked out in the whole room. Two armchairs (Nos. 4 and 18) are covered in a similar needlepoint, of the same tones but not the identical pattern.

The wing chair by the fireplace, as well as another lounging-chair (No. 14), is a deep mulberry-color. The rug is of rather dark putty-color, of which a somewhat lighter tone appears on the sofa, on a lounging-chair (No. 6), and in the lamp shades. On the sofa are two mulberry pillows and two blue ones. The lounging-chair (No. 16) with a footstool before it is covered with a soft blue rep, and a piece of blue Chinese brocade is on the gate-legged table. The other table is covered with damask which falls to the floor, concealing its lack of harmony with the gate-legged table. The colors of the books on the end wall are very decorative, and the furniture woods harmonize pleasantly.

An equally successful color-scheme — easier to achieve, since the furniture was all purchased especially for the room — is found in the dining-room of the same house, also with walls of pine paneling. Here the window-hangings are of dull cloth-of-gold, almost a brownish color. The furniture is of Jacobean style, the chairs having high backs, which, with the seats, are upholstered in turquoise-color mohair. The rug is an Axminster with colors of blue and yellow, and on the sideboard there are old Italian embroideries under a few beautiful pieces of silver. In front of each window is a Chinese vase about four feet high, with turquoise, peacock-

blue, and a touch of yellow in the design. A peacock-blue Chinese glass bowl is centred on the dining-table, and in the cupboard are many pieces of Bohemian glass of rich coloring.

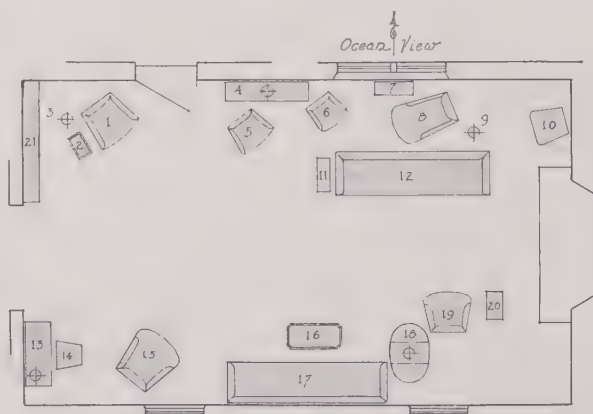


A Dining-Room

In the same suburban house as the living-room on the preceding page is this dining-room in colors of peacock-blue and old gold:—

1. Dining-table, Jacobean; Chinese blue glass bowl in centre.
2. Side chair, Jacobean.
3. Sideboard (with old Italian covers and a few pieces of beautiful old silver).
4. Sideboard (the same).
5. Chinese vase, four feet high, peacock blues.
6. Cupboard, with Bohemian glass.
7. Axminster rug, blue and yellow

covers in dark-brown background, with figures of soft blue, rose, and other colors, give brighter touches. The fireplace furniture is convenient for cool evenings. On a warm afternoon,



A Summer Living-Room

In an informal house by the sea, the living-room furniture is upholstered in slip covers of printed linen:—

1. Armchair.
2. Small table.
3. Floor lamp.
4. Table with lamp.
5. Armchair.
6. Armchair.
7. Small table.
8. Large lounging-chair.
9. Floor lamp.
10. Side chair.
11. End table.
12. Sofa.
13. Desk — mirror above; lamp.
14. Old side chair.
15. Armchair.
16. Tea table.
17. Sofa.
18. Table with lamp.
19. Armchair.
20. Small table.
21. Built-in bookcase and closets below

tentious treatment. In such brief space, no comprehensive suggestions can be given of the many possibilities open to each type; but from a study of these related plans and photographs one may gain a basis for further observation and comparison of furniture and its arrangement.

General Suggestions. — Whatever the type of room to be furnished, the principles of furniture arrangement in the room remain very similar: choose the essentials and let the rest go; arrange what you have for the maximum convenience and beauty, making it as livable, restful, and hospitable as possible. Character, or the impress of personality, wrought in concrete form through the abstract qualities of designed balance, repetition, and harmony according to individual taste, is the most distinctive attribute of the interiors we strive to create. Its manifestation, however, is bound to vary according to the uses of the room.

A definite *milieu*, for example, is clearly implied in the room illustrated in the plan on this page of a living-room in a summer home of English farmhouse type, situated on the seashore, with a view of the ocean. Informal use demands informal furniture and arrangement. With walls of pine tongue-paneling in a soft brown, the walnut and maple wood of the furniture harmonize, while the printed-linen slip-

covers in dark-brown background, with figures of soft blue, rose, and other colors, give brighter touches. The fireplace furniture is convenient for cool evenings. On a warm afternoon, tea may be served comfortably with the fireplace in the background. A little group fills in between the sofa and the window, equally pleasant for reading or talking. The lounging-chair is lighted at night by the same floor-lamp as the sofa. Each lamp in the room, except the one in the bookcase corner, serves more than one chair. This room illustrates not only the choice and informal arrangement of furniture for a summer home, but the value of spaciousness and an effect of openness — a quality much to be appreciated in a house for holiday use.

In the following pages further examples are shown of representative modern interiors, each plan designed to carry out in its own way the creation of an attractive and appropriate room. The types shown include a small suburban house, a simple, remodeled country house, suggestions for apartment rooms, and a town house of very fine but unpre-

I. A SMALL SUBURBAN HOUSE

A Complete Decorative Scheme Designed by B. Altman and Company

THROUGH the experienced artistry and helpful courtesy of B. Altman and Company, we are able to show the following sketches and color schemes for a small suburban home such as a decorator would submit to a client if designing the interiors of an average suburban home. The house shown here is one which has been built in various parts of the country by the Home Builders' Service Bureau of the *House Beautiful* and is a typical example of the modern small house. The value of a complete furnishing scheme is in its suggestion of

unity of form, the harmony and variety of color, which are more sure to characterize the house as a whole if it is thought of as a unit and not as an unrelated series of rooms. There is unusual beauty in the fabrics selected for use in these interiors, of which the colored plates on the following pages give a clear impression. The complete plans of the first and second floors shown below should be studied first, in order to relate the subsequent plans which show furniture arrangement in separate rooms.



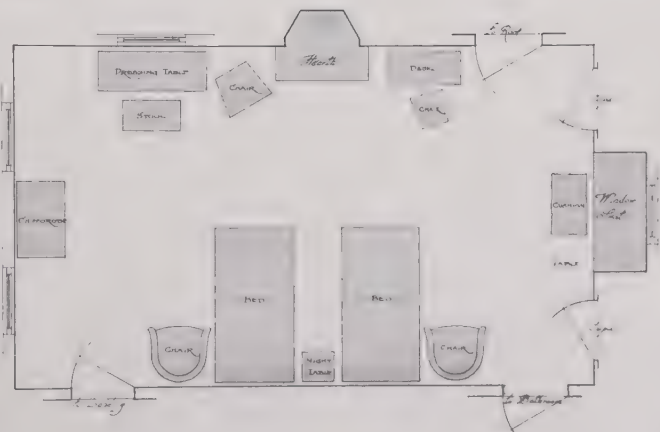
*First and
Second
Floor Plans*



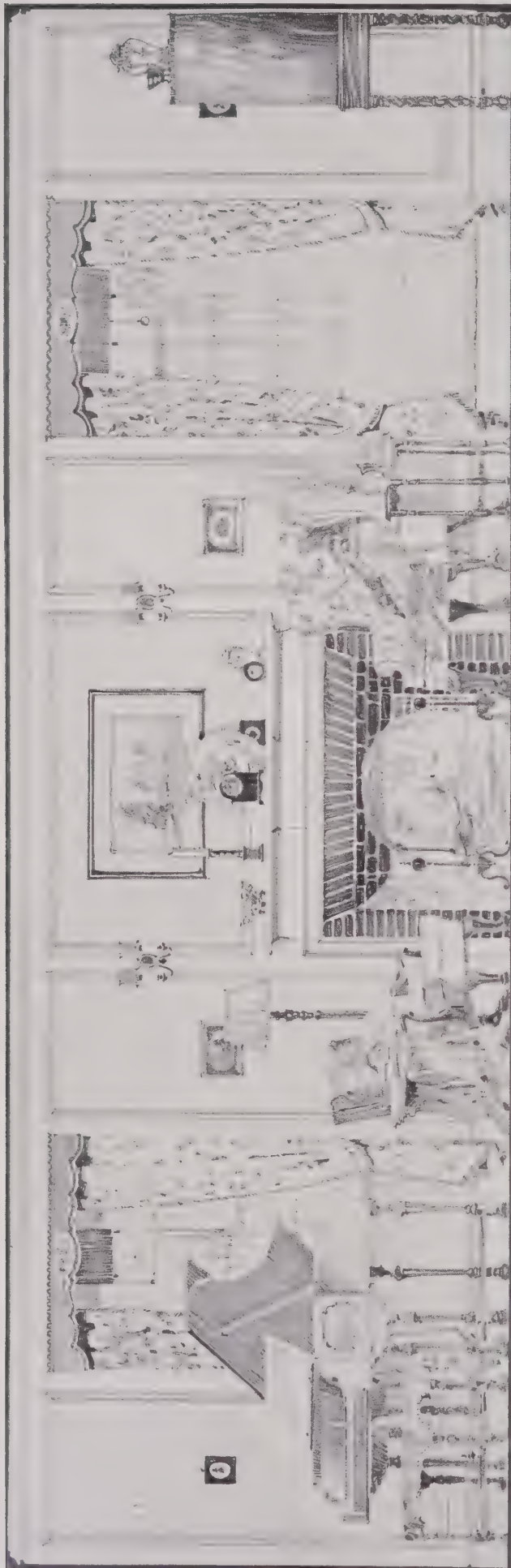
Street Elevation



*Furniture Plan
of
Living-Room*



*Furniture Plan
of
Owner's Bedroom (No. 1)*



Printed linen for window draperies



Velours rug



Antique satin for side chairs

The Living-Room

In this sketch of the living-room — the plan of which is shown at the bottom of the preceding page — a pleasantly informal balance is attained by the elements flanking the central fireplace group, with a strong note of color in the window draperies, the piano at one end and the high cabinet at the other. The more massive pieces at the ends are unified and pulled together by the group around the fireplace, where interest centres. A color harmony of browns and greens is carried out in a well-proportioned balance of plain and patterned fabrics, with the colors happily distributed about the room, whether in the rather striking hangings set off by the plain paneled walls of soft color, or in the upholstery fabrics which are chosen in a restrained variation of tones



Figured wool tapestry for wing chair and stool

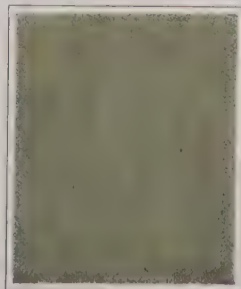


Friezette, similar to cut mohair, for sofa and easy chair

DEMONSTRATIVE FURNITURE ARRANGEMENT

The Owner's Bedroom

The master's bedroom (for plan, see page 97) has a color scheme of unusual charm, and the fabrics selected in carrying it out are carefully chosen for interest and harmony in texture and colors. The draw-curtain material pictured here is used for all the glass curtains in the house, including the living-room on the preceding page. This gives unity to the house exterior as well as an underlying harmony to the windows from within. There is a nice balance here between figured and plain fabrics, with pattern in the overdraperies and chair-covering relieved by plain color in the rug, bedspreads, and glass curtains, as well as the walls



Two shades of taffeta for bedspreads



Printed linen for draperies and chairs



Pongee for draw curtains



Velours rug

The Owner's Bedroom

The taffeta bedspreads are designed in harmony with the panels of the headboard and footboard, and show a central panel and border strip of tomato color on a cool, neutralized blue-green, both of which colors appear in the patterned fabrics. The formal simplicity in furniture arrangement which is most restful in bedrooms is well demonstrated here, and at the same time, the group sketched below has a studied balance which shows design and forethought. From the simplest elements such a composition may be attained. Illustrations of the furniture for this room appear on the following page

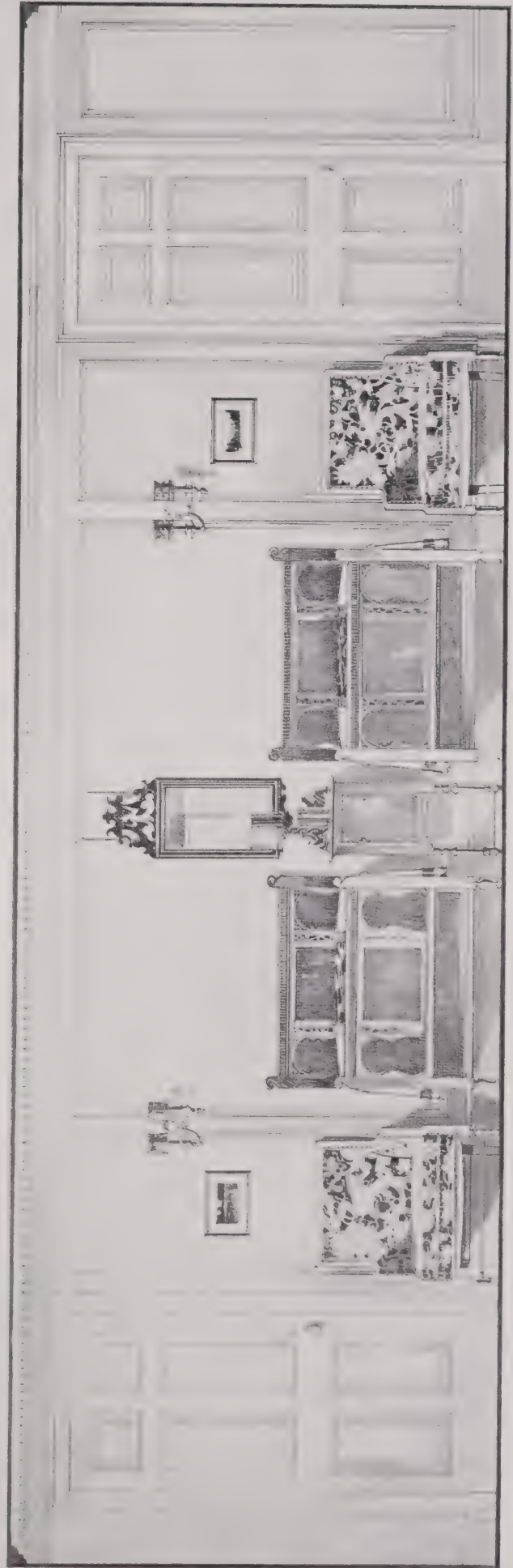




FIG. 1



FIG. 2



FIG. 4



FIG. 5



FIG. 6

Key to Furniture

- Fig. 1. Chifforobe for man*
Fig. 2. Single bed
Fig. 3. Stool for dressing-table
Fig. 4. Bureau — to be used if desired
instead of dressing-table or chifforobe
Fig. 5. Side chair with cushion
Fig. 6. Desk
Fig. 7. Night table
Fig. 8. Dressing-table with triple mirror



FIG. 7



FIG. 8

The Owner's Bedroom

A detailed plan showing how the furniture on this page is actually arranged in the room appears on page 97. This walnut furniture is of a developed William and Mary design, with bun feet on the massive pieces and characteristically low stretchers on the legs with cup turnings

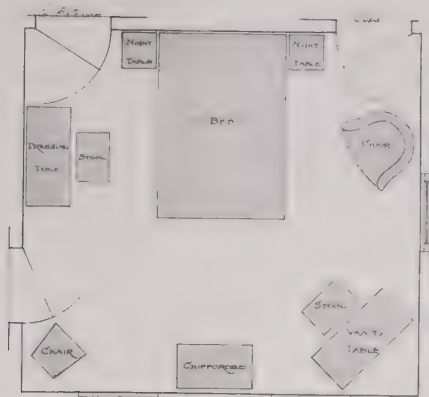
The Owner's Bedroom

Carving and panels in low relief, with finely wrought drawer pulls, are also true to historic precedent. Upholstered chairs as shown in the sketch on the preceding page are used with the pieces pictured here. Furniture of this type is commodious and comfortable without heaviness

DEMONSTRATIVE FURNITURE ARRANGEMENT



FIG. 1



Furniture Plan of Bedroom No. 2



FIG. 2



FIG. 4

Key to Furniture
 Fig. 1. Vanity table
 Fig. 2. Bed three quarters size
 Fig. 3. Chiffonobe
 Fig. 4. Side chair
 Fig. 5. Night table
 Fig. 6. Stool for vanity table
 Fig. 7. Dressing-table



FIG. 5



FIG. 6



FIG. 3



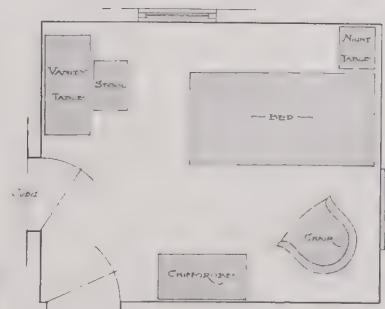
FIG. 7

Bedroom No. 2

Such painted furniture as this is often charming in a bedroom, where its color is a feature in itself. A possible variation of the arrangement shown here would be to place the vanity table (pictured in the upper left corner of the page) in the present position of the chiffonobe, which would be moved flat against the right wall

Bedroom No. 3

In a small room a dressing-table as shown below would perhaps be more useful than a vanity table, since it offers more drawer space. The simple mirror is adaptable to many locations



Furniture Plan of Bedroom No. 3

Bedroom No. 3

Sketches showing the method of window treatment, and colored plates of the fabrics used in Bedroom No. 2 and Bedroom No. 3, may be found on the following page



FIG. 1



FIG. 2

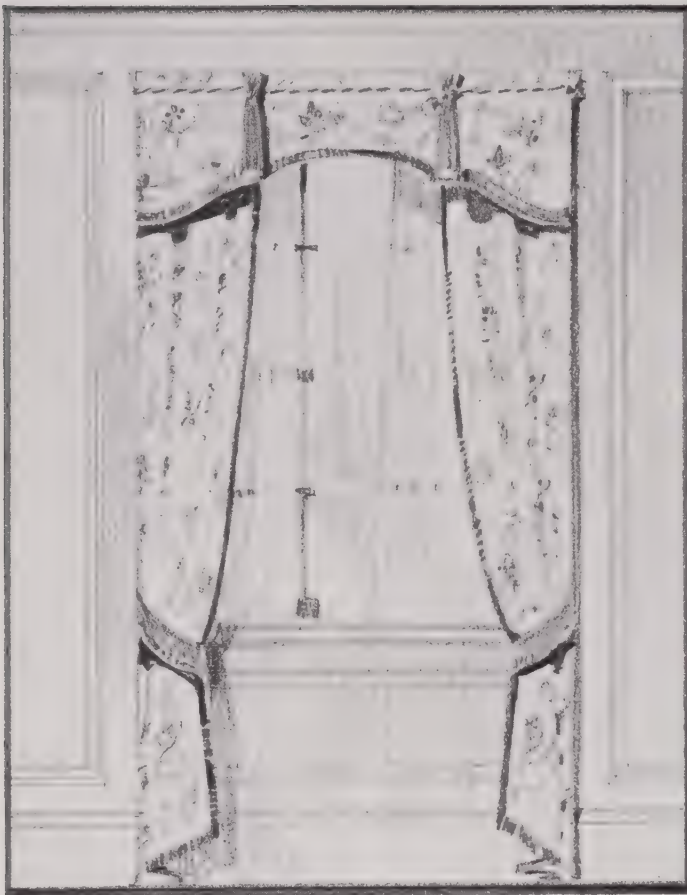
Key to Furniture
 Fig. 1. Single Bed
 Fig. 2. Dressing-table
 — to be used, if preferred, instead of vanity table
 Fig. 3. Night table
 Fig. 4. Chiffonobe



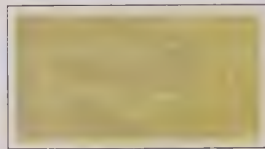
FIG. 3



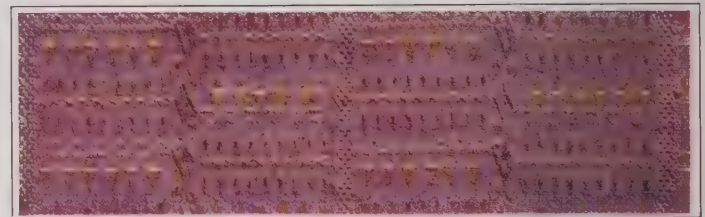
FIG. 4



Cretonne for window drapery, Bedroom No. 2



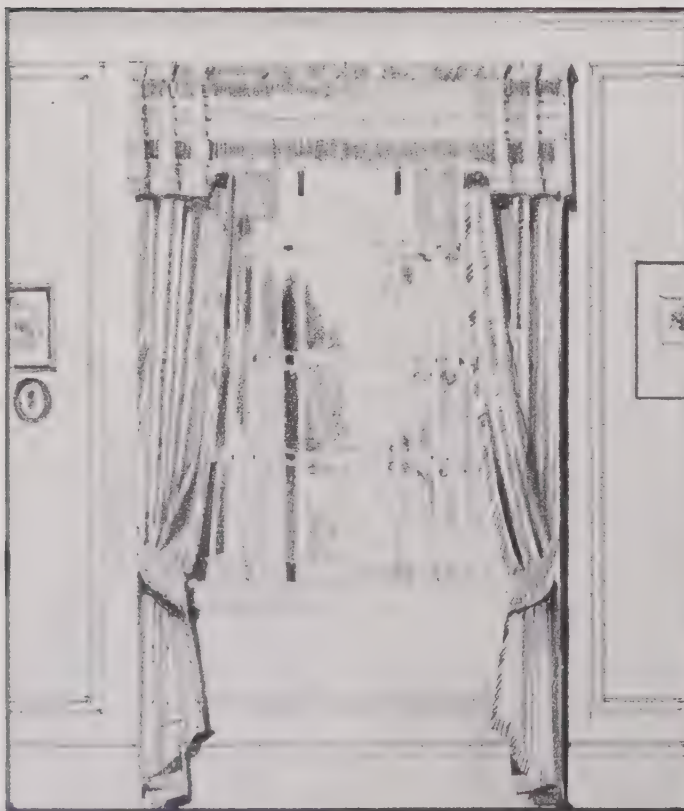
Two shades of taffeta for bedspreads, Bedroom No. 2



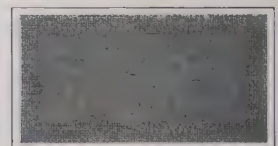
Woven cotton fabric for chair, Bedroom No. 2

Bedrooms No. 2 and No. 3

The sketches and fabrics appearing on this page complete one's conception of the two bedrooms for which the actual furniture has been shown on the preceding page. Between the two there is interesting harmony without unimaginative duplication



Woven cotton fabric for chair, Bedroom No. 3



Two shades of taffeta for bedspreads, Bedroom No. 3



Piping for drapery, Bedroom No. 3

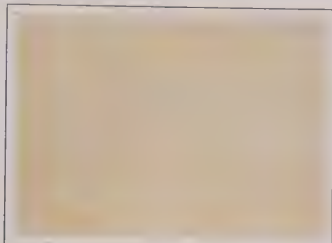


Glazed chintz for window drapery, Bedroom No. 3

DEMONSTRATIVE FURNITURE ARRANGEMENT



Silk velvet for window valance



Pongee for draw curtain



Striped brocade for window drapery



Velours rug



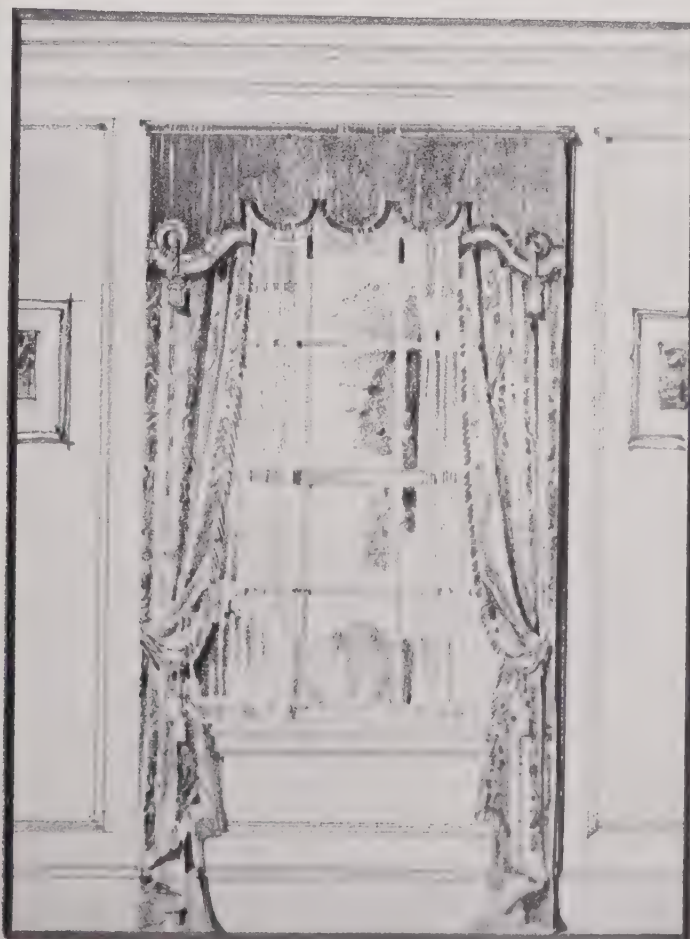
Friezette, for chair coverings

Related Color Schemes

One advantage of planning at one time the furnishings of the entire house is the resulting possibility of keeping a close relation between the colors of the various rooms. In this house the living- and dining-room are separated by the small hallway but are easily visible one from the other. In the color schemes used in these two rooms there is harmony of intensity, the living-room showing dark green and brown, rather neutralized, with orange for accent, and the dining-room a deep blue with yellow as a foil. In the bedrooms there is unity without monotony, as may be seen from a glance at the preceding page, especially when its colors are associated with those on page 99, the owner's bedroom. A pleasant balance is kept also between colors which are warm and cool, neutralized and intense

The Dining-Room

Such a balance as that described above is well illustrated by the dining-room as shown in the sketch of the window treatment and the colored plates on this page. Blue is a favorite dining-room color with many people but is likely to be disappointing if used alone, unless perhaps in an exceptionally sunny room. If a scheme is designed with several different tones of the same color, as here, the unobtrusive variation straightway banishes monotony; then the addition of yellow in the patterned fabrics gives life and tone to the color and the room as a whole. The plans and furniture for this room are shown on the following page



The Dining-Room

The arrangement of dining-room furniture presents less complexity than other rooms since it has a definite single purpose. It is necessarily formal, in varying degrees, from the basic element of table and chairs in symmetrical arrangement; such balance as is formed here by the other three pieces of furniture is welcome and harmonious



Furniture Plan of Dining-Room

The Dining-Room

The furniture itself is a modern development of early Georgian styles. The chair-seats are upholstered; the texture and color of the fabric used are shown by the colored plates on the preceding page where there also appears a sketch of the window treatment



FIG. 1



FIG. 2

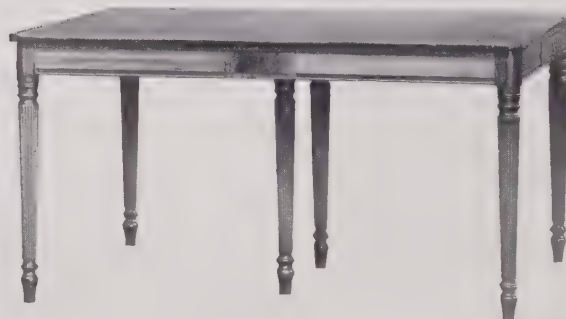


FIG. 4



FIG. 3



FIG. 5

Key to Furniture

- Fig. 1. Armchair*
- Fig. 2. Sideboard*
- Fig. 3. Side chair*
- Fig. 4. Dining-table*
- Fig. 5. Silver cabinet*
- Fig. 6. Silver cabinet with linen trays to be used instead of No. 5 if preferred*



FIG. 6

II. A COUNTRY HOUSE

Decorated by Miss Jeanette Becker

The problem of a remodeled farmhouse is an interesting one to many people. Through the kindness of Miss Jeanette Becker, who was the decorator of the renovated house on Long Island shown on this and the following three pages, we are able to show a type of furnishing attractively suggestive and adaptable to many other settings. The straightforward simplicity and suitability to the required use give to this house character and distinction which are pleasant to find.

IN observing the general trend in the development of home-building — and mind you, there is a difference between “home-building” and “house-building” — there is sometimes a distressing lack of balance between the amount expended upon the structure and that allowed, or rather left over, for the furnishing. Comparatively few home-builders have had the experience of finishing their building operations without spending more than they originally intended; and this is not always due to carelessness in specifications and disproportionate bills for extras, but often because the owner loses confidence in his original simple conception of what his home should be, and, as the building progresses, becomes more ambitious as to both size and detail. His desire to have others share his expanding and emotional pleasure in developing his plans tends to incite overemphasis and elaboration, with an ultimate result that is not always favorable to one’s bank account or flattering to one’s taste.

Quite opposite methods were employed in the house we describe with the accompanying photographs. As near as possible to nothing at all was spent upon unessential structural detail, but the furnishings were selected with care, discernment, and a knowledge of quality.

As in the exterior structure and interior background, economy was also practised in carpets, curtains, and other necessary equipment which had to fit given spaces and conditions; but the important pieces of furniture are so good in themselves, and of such intrinsic worth, that they could be used equally well in a dozen different houses of as many different standards of quality.

The ground floor consists of a large and well-proportioned combination dining-room and living-room, a smaller sitting-room, a kitchen, serving-pantry, and kitchen pantry, and a bedroom furnished for two servants, with two closets in the room and a well-equipped bathroom. On the upper floor there are five bedrooms — two of them quite small — and two bathrooms. The large room which serves as both living- and dining-room is the most attractive feature of the house. The walls are painted robin’s-egg blue; the simple doors, trim, and moulding are cream color. The fireplace is of semi-glazed terra-cotta color brick with moulding and shelf of cream-painted wood. The six well-proportioned windows are curtained with dull gold-color cotton taffeta; the under curtains are of cream-color ruffled voile. The same ruffled voile curtains are used against the glass at every window in the house. The floors are stained wood-brown and the carpet is the same color. Right and left of the fireplace are two large, comfortable overstuffed armchairs, covered in yellow-ground printed linen with a flower design of various shades of purple and bright green leaves.

The two eighteenth-century oval flower paintings at the ends of the room have real merit, and give an atmosphere which an equal amount of expenditure in structural detail might not have achieved. There is a black-ground painted and decorated screen on the pantry side of the room, which is very decorative and effectively colorful. The two semicircular console tables at right and left of the door leading to the small

sitting-room are light yellow lacquer with decorations of dark brown and gold. The tops are black marble. The small antique tables in the room and the commode under the painting are original eighteenth-century pieces and of exceptionally fine quality. The large Adam sofa is painted parchment color with a small amount of dull bronze color in the mouldings, and the material used for covering is dull yellow damask. The fine old Adam library table which stands in the centre of the room is also used as a dining-table, and the six chairs which are placed in quite natural positions for use in a living-room are placed around the table at mealtime. They are covered in fine quality old-gold and plum-color cut and uncut velvet. There is no feeling of incongruity in the room, although the structural detail is of the most inexpensive character and the furnishing of exceedingly superior quality. Had the conditions been reversed, we doubt the success of the room.

The small sitting-room or morning room, which adjoins the large room and opens into the entrance hall, is papered with string-color ingrain paper; the doors, trims, moulding, and mantel are painted a similar color. The curtains are of gayly colored printed linen with a greenish tan-colored ground, the trees, flowers, birds and foliage being brown, red, purple, and green. To add to their gayety they are bordered with bright apple-green silk. The carpet is brown. The comfortable overstuffed sofa has a slip cover of the same linen as the curtains, and the chair seats are dull violet. The two shipping pictures (by perhaps the greatest of eighteenth-century marine painters, Peter Monamy) are very fine, and since their purchase a few years ago have more than doubled in value. There is a fine antique Chippendale mahogany writing-table in the room, and an authentic Queen Anne lowboy.

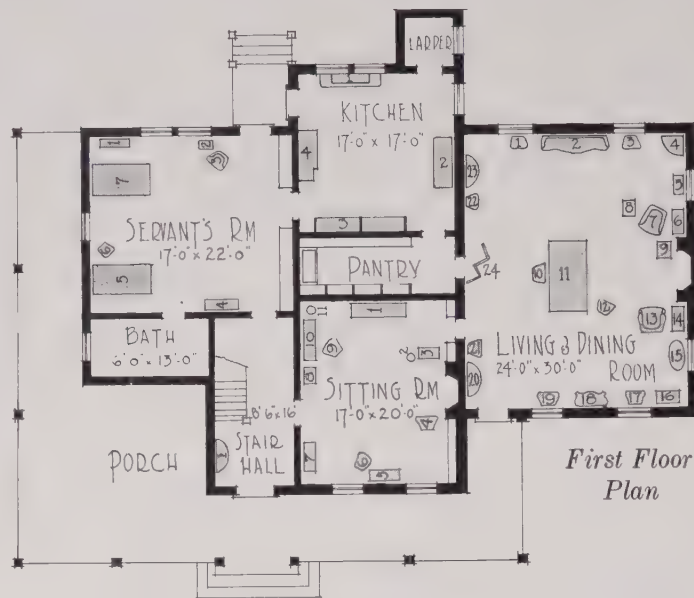
The principal bedroom is papered with plain parchment-color paper. The furniture is painted a very deep parchment color, almost burnt orange, decorated with arabesque borders of light and dark green. The bed coverlet is an old piece of green-and-gold striped material, and the curtains are sage-green silk rep with old-gold fringe on the edges.

The guestroom shown in the photograph has cream-color walls and woodwork. The furniture is also painted cream color. The chintz used for curtains and for the draped dressing-table has a cream ground and on it there are little farm-yard scenes and flowers with rose, old blue, and brown colors predominating. The bed covers are of *écru* cotton *crêpe*.

The third bedroom is furnished with simple English and American furniture, with small-pattern printed cotton for curtains and bed covers. Another bedroom has green painted furniture of a simple type, and green-and-*écru* scroll-and-leaf pattern chintz curtains. The smallest bedroom, with the same deep cream walls and woodwork as the other two, has a black-painted single bed with small rosettes of rose and green paper appliquéd and varnished over, a maple chest of drawers, and a dressing-table hung with two-toned blue glazed chintz.

The grounds around the house are as informal as the house itself. The simplicity and lack of affectation in both are satisfying and restful.

Furniture Chart for the Country House



First Floor Plan



Second Floor Plan

Living- and Dining-Room

1. An Adam design side chair, painted black
2. Adam sofa painted parchment-color, covered in yellow damask
3. Side chair, painted black as above
4. Lacquer cabinet
5. Black lacquer window-seat covered in yellow damask
6. Painted bookcase
7. Large overstuffed armchair, yellow-ground linen, mauve and green flowers and leaves
8. Small eighteenth-century table
9. Bench painted black
10. Walnut turned-leg side chair, covered in gold-and-plum-color velvet
11. Adam library table
12. Painted side chair, seat in mauve damask
13. Large overstuffed armchair, yellow linen as above
14. An eighteenth-century table
15. Tray-top table
16. Queen Anne lowboy
17. Walnut turned-leg side chair. (Same as 10)
18. An eighteenth-century mahogany commode
19. Walnut turned-leg side chair. (Same as 10)
20. Painted console, marble top
- 21-22. Walnut turned-leg side chair. (Same as 10)
23. Painted console, marble top
24. Four-fold black leather screen, painted and decorated

Sitting-Room

1. Upholstered sofa covered in printed linen
2. Standing lamp, green bronze
3. Bench, upholstered in green
4. Armchair
5. Mahogany table
6. Wicker armchair, mauve velvet cushion
7. Queen Anne lowboy
8. Stool, cane-seat
9. Side chair, painted
10. Chippendale mahogany writing-table
11. Standing lamp, green bronze

Hall

Console table, eighteenth-century

Servants' Bedroom

1. Chest of drawers with mirror
2. Small table painted black
3. Wicker armchair with cushion seat
4. Chest of drawers painted blue
5. Iron bed painted blue
6. Side chair
7. Iron bed painted blue

Kitchen

1. Sink
2. Long table
3. Built-in cupboards
4. Stove

Bedroom (17' x 18')

1. Bed painted and decorated
2. Table with shelf below
3. Small oval lamp-table
4. Chaise longue covered in green mercerized taffeta
5. Dressing-table chair painted and decorated
6. Dressing-table draped in old silk
7. Writing-table painted and decorated
8. Chair upholstered and covered in old-gold ribbed silk
9. Chest of drawers
10. Small writing-chair
11. Small cabinet
12. Bookshelves

Guest Bedroom

1. Mahogany desk
2. Chair upholstered in chintz
3. Chest of drawers
4. Chest of drawers painted cream-color
5. Dressing-table draped in chintz
6. Dressing-table chair covered in chintz
7. Table, cream color
8. Bed, cream color
9. Mahogany half-round table
10. Bed, cream color
11. Stool, cane-seat
12. Bookcase painted blue

Bedroom (17' x 24')

1. Maple chair, rush-seat
2. Maple bed
3. Maple bed
4. Table for lamp
5. Armchair covered in cotton flower-print
6. Dressing-table bench, rush seat
7. Dressing-table covered in flower-print
8. Armchair covered in rep, blue as in printed cotton
9. Maple cupboard
10. Bedside table
11. Cabinet

Bedroom (12' x 13')

1. Mahogany bedside table
2. Bed painted green
3. Mahogany chair with loose cushion of green-and-écru scroll pattern chintz
4. Dressing-table, mahogany lowboy
5. Chest of drawers painted green
6. Armchair covered in green-and-écru scroll pattern chintz

Bedroom (8' x 10')

1. Mahogany chest of drawers
2. Bed painted black
3. Mahogany chair with loose-cushion seat
4. Floor lamp, metal
5. Corner cupboard
6. Armchair covered in chintz
7. Dressing-table draped in two-toned striped blue-glazed chintz

DEMONSTRATIVE FURNITURE ARRANGEMENT



Living- and Dining-Room

These photographs of opposite ends of the room show clearly the balance given by the oval flower paintings, each the focal point of a careful composition. The screen shown in the lower photograph usually stands before the door at the extreme right





Sitting-Room

The intimate character of this small sitting-room is enlivened by clear color in the printed linen of the hangings and by the choice line and form of the Queen Anne lowboy and Chippendale table-desk—two elements of different periods peaceably associated



Bedroom

In the guestroom shown at the left there is the charm of colorful chintz against tones of ivory and écreu. Depicted in rose, blue and brown on the chintz used for dressing table and hangings, little farmyard scenes remind the guest that he is in a country house. The furniture plan and key to arrangement for rooms shown on these pages may be found on page 106

III. A SMALL APARTMENT

Lord and Taylor, Decorators

IN the furnishing of apartments more than in any other type of dwelling it is important to choose only the essentials and to eliminate all unnecessary articles. Even as apartment life is often much simplified, so should its setting be reduced to the minimum that is compatible with livableness and graciousness. Many modern apartments are so well designed architecturally that they may make most attractive and comfortable living-quarters if wisely furnished.

The principles of furniture arrangement remain the same, whatever the room, but the selection of furniture may advisedly differ according to the scale of an apartment, just as it differs according to the scale of a house. One of the greatest conveniences in apartment life — unless very unusual closet-space is provided — is a liberal supply of chests, highboys, hutches, and cupboards in which to keep any necessary articles not in immediate use. Where a console table might be used in more spacious quarters, a well-designed chest of drawers is much more appropriate in the average apartment. Bookcases often give more sense of permanence and of leisurely life than any other element which can be used, and they are also the most adaptable to any scale of furnishing. In fact, built-in furniture or fittings of any kind seem most appropriate for apartment furnishing, where convenience is important and space is not abundant. Excellent units ready to install are available in designs for bookcases, kitchen conveniences, dressing-rooms and many other uses, which may

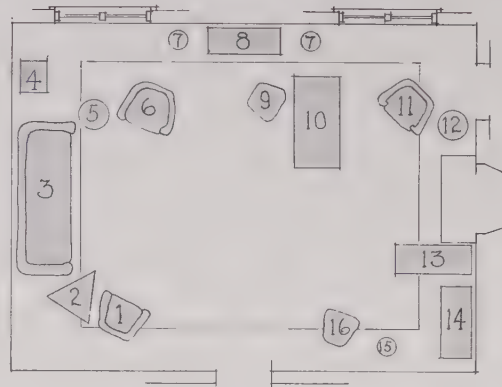
be made to appeal to the apartment landlord as of permanent value.

A scheme adopted from simpler modes of life which saves space in a modern apartment is the living-dining-room, which serves two purposes. The first requisite for such a room is comfortable size, which will accommodate such furniture as is necessary. The danger lies in a cluttered effect, with too large a proportion of side chairs, or in a distinctly unbalanced, one-sided appearance, with informally arranged living-room furniture at one end and dining-room furniture, grouped formally, at the other end. To avoid this, however, demands only study and a well thought-out design; and the great convenience of the arrangement as well as the superior attractiveness of one large room over two fairly small ones makes the combination room a possibility which is often well worth considering. A gate-legged table, for instance, is a type which fits in well for combination uses with early American furniture; and the varied developments of the Windsor chair are adaptable. With suitable furniture a refectory table serves well as a library table, with chairs beside it or easily available to be pulled in place for dining-uses. A balance of other pieces of furniture, should be arranged to bring the dining-furniture into the unity of the whole.

In the following pages three apartment rooms are shown with alternative schemes of furniture arrangement, full of suggestions, as well, for rooms other than apartments.

THE HOUSE BEAUTIFUL FURNISHING ANNUAL

- Key to Plan*
1. Martha Washington chair
 2. Triangular table with rounded leaves
 3. Couch
 4. Small bookcase
 5. Coffee table
 6. Lawson chair
 7. Ivy stands
 8. Bookcase



Furniture Plan of Living-Room

- Key to Plan*
9. Chair
 10. Table desk
 11. Lawson chair
 12. Tip table
 13. Bench
 14. Side table
 15. Lamp
 16. Chair

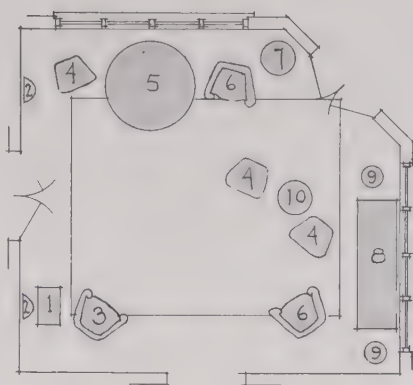
A Modern Apartment Living-Room

In the apartment rooms shown on this and the five following pages, decorated by Lord and Taylor, there is an unusual opportunity to study the possibilities of alternate arrangements of furnishings in the same room. In the living-room shown below modern furniture is well arranged for comfort and attractiveness. The walls are covered with muslin painted light green; the rugs are plain chenille carpeting in a neutral tone; sunfast net is used for glass-curtains, and Old Chelsea hand-blocked linen for overdraperies

DEMONSTRATIVE FURNITURE ARRANGEMENT

Key to Plan

1. Tip-top coffee table, painted green
2. Willow ivy holders, green
3. Stick willow armchair, green, pad of lavender linen corded with black
4. Stick willow side chair, green, same pad as (3)



Furniture Plan of Sunroom

Key to Plan

5. Stick willow table
6. Provincial armchair, maple, rush seat
7. Small folding table, painted green
8. Stick willow couch, pad like (3)
9. Small wrought-iron tables
10. Wrought-iron table

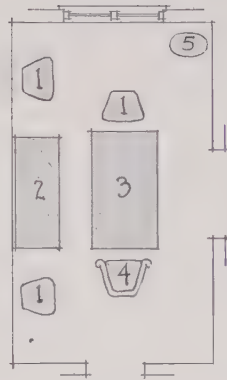
The Sunroom Rearranged in Green and Violet

With the same walls of peach color and neutral color and a tiled floor, green willow furniture is used with a more summery effect than in the previous arrangement. A rush rug is in mauve and dull green. The translucent color of the glass- curtains — violet voile with purple fringe — is a feature of the room. The cretonne overdraperies with a striking pattern relieve the expanse of plain color; they are bound with a narrow band of glazed chintz in plain color



*Breakfast-Room Opening
from the Sunroom*

The breakfast-room which adjoins the sunroom has the same peach-color plaster walls, with neutral rug and hangings and a bright chintz shade. The green-painted furniture is designed in graceful and informal lines. The black note of the wrought-iron ivy holders accentuates the peach color of the wall. Beneath the mirror the white "goose-race" pottery is flanked by yellow candles in gayly colored Italian candlesticks



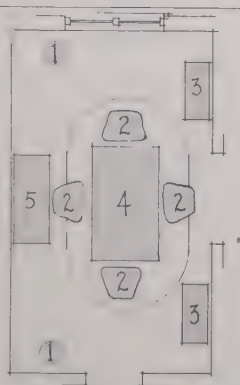
Key to Plan

- 1. Side chairs
- 2. Buffet
- 3. Drop-leaf table
- 4. Armchair
- 5. Tip-top tray

*Furniture Plan of
Breakfast-Room*



DEMONSTRATIVE FURNITURE ARRANGEMENT



*Furniture Plan of
Breakfast-Room*

The Breakfast-Room Rearranged

To harmonize with the second scheme of the sun-room, this is also done in green and violet, with the furniture echoing the Early American note of the rearranged living-room. Thus harmony is maintained in the entire apartment

Key to Plan

1. Wrought-iron
ivy stands
2. Chairs —
painted black
3. Small tables also
black —
hanging book
shelves above
of green
4. Drop-leaf table—
painted black
5. Side board
painted black
— mirror
above

IV. A CITY HOUSE

Lenygon and Morant, Decorators

WE have already considered as special problems the furnishing of the suburban house, the country house, and the apartment, so that there remains, to be taken up here, the city house.

Although the principles enumerated and explained in the first chapter of this book apply to the furnishing of one of these types of home as well as to another, it is true that there are problems connected with city life and the city house that are unique. In the first place, there is the problem of limitation of space. As a result of the narrow city lot, the rooms are smaller than in the country house, a fact that must be kept definitely in mind when choosing furniture and furnishings. Furniture must be kept carefully in scale, and often one piece must be chosen that will do the work of two.

In the city, our lives are apt to be more formally ordered than in the country, or even in the suburbs, and this means that the rooms, too, will repeat this formality in their furnishing. Also, if the lot is a shallow one, as well as a narrow one, all rooms will be small, a fact which also tends toward formal treatment. The city house room, then, is almost without exception a formal room, which limits our selection of its furnishings at the outset.

Another definite characteristic of the city house which is not without effect is its vertical spread, rather than a horizontal one. This means that there may be living-rooms on several floors which, by being wholly separated from each other, may have entirely different treatments. There might, for instance, be a reception room in the French style on the first floor, and on the second a living-room Georgian in character. The transition from one to the other would be sufficiently gradual to dispel any feeling there might be of inconsistency.

In the city, fewer of the sun's rays are apt to find their way into the house, so that the color scheme is more pleasant if the warm tones of the scale are adhered to. It will often be found necessary to choose window curtains and hangings that will temper the cold light of the sky, and perhaps at the same time shut out the view entirely.

Through the courtesy of Miss Jeanette Becker, of Lenygon and Morant, Inc., this house, for which they did the interior design and furnishing, is shown as typical of the finest modern work in this particular field of interior decoration. Perfection of detail is achieved in limited space. From the entrance door to the servants' rooms every possible need has been met.



The Library

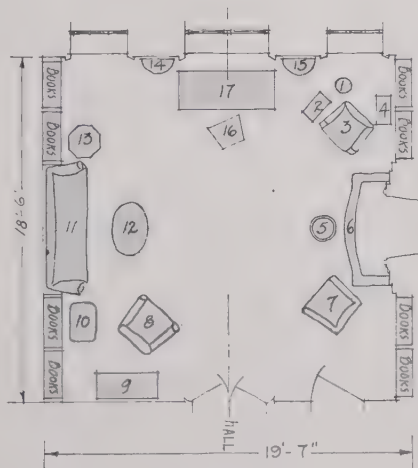
The walls are painted a bronze-yellow color with mouldings picked out in jade green, a color also used in the damask cover of the settee. On the pages following appear two other views of the library and a plan showing the arrangement of the furniture

DEMONSTRATIVE FURNITURE ARRANGEMENT



Richness of Color

The moulding and marble facings around the mantel are black and gold, and the window hangings are black and terra-cotta colored silk. The Oriental rug has a terra-cotta colored ground and a pattern which blends admirably with the curtains. The whole effect is one of richness of color and yet it is a restful room in which to live



Key to Plan

1. Pierced metal standing lamp
2. One of a nest of mahogany tables
3. Dark green morocco armchair
4. Small eighteenth-century mahogany table
5. Lacquered stool, dull brownish red, gilt decoration
6. Fender bench, painted black with cushion of jade green damask
7. Dark green morocco armchair
8. Dark green morocco armchair
9. Black lacquer turned-leg table
10. Small table holding ornamental metal box
11. Large sofa covered in jade green damask
12. Oval tea table, turned legs
13. Mahogany tripod table, fret gallery
14. Small dull yellow and brownish red lacquered commode
15. Small dull yellow and brownish red lacquered commode
16. Chippendale mahogany side chair
17. Mahogany library table



Paneled Doors

One of the glories of the room is the pair of many-paneled doors, gilt and bronze decorations on a ground of terra-cotta lacquer. There is a distinct relationship between the bronze yellow walls with their picked-out mouldings, the doors, mantel, overmantel, and curtains



Perfection of Detail

Although the library is a modern room perfectly adjusted to its use, it has a brilliant colored setting such as one sees in Chinese lacquer work of the seventeenth century. Against that stands out the nice balance between light and massive furniture, the decorated surface of the lacquered commode and plain green morocco of the armchair — every detail studied and designed



Exquisite interpretation of late Colonial type; solid mahogany with delicate crotch facings. Noteworthy for the distinction of its outline.



"The Chatfield;" one of the most graceful occasional chairs ever made in America. Designed in our own work-shops and protected by copyright.



This quaint model with the braced bow-back is from an original in Iron Works House, Saugus Centre, Mass. It dates from 1725.



"The Martha Washington", reproduced from an American Colonial original.

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A royal grant of £1,300,000 enabled Charles II to indulge his love of ease and taste for art. Both were expressed in his furniture shown at the right in a room of the king's own suite.



Fine hand-carving and luxurious comfort features the Charles II group by Karpen, above. The sofa and armchair are in mohair. Imported frieze covers the cushions and high back chair.

Furniture built as fine as if a king directed its making

IN the seventeenth century, when an individual furniture style was created for Charles II, the best-known artists and artisans of England labored in the palace. The King personally supervised every detail in the making.

Today Karpen designers and craftsmen work with even greater care for you. They use only selected hard woods, thoroughly seasoned. No soft wood is allowed in any part of any frame.

Every chair corner is doweled and glued, then it is braced with a block that is glued and screwed in place. A Karpen chair never grows rickety. Clean new filling, the finest coil springs and hand-upholstering gives lasting luxury to the cushioning. A Karpen seat will not break or sag. And these features are typical of the exacting craftsmanship that enters into every part of every Karpen piece.



Find the nameplate before you buy

You can see only the exquisite line, carving, fabric and finish of the completed piece. Yet you can be as sure of its hidden quality as though you had watched every step in its making. There is but one way you *can* be certain, however; find the Karpen nameplate at the back of the under-frame—before you buy. Whatever you pay for living-room, hall, library or sun-room furniture, this label is as important to its value as the price tag.

Call on your Karpen merchant. Only the economies of Karpen's tremendous production make possible his low prices for fine furniture. Write us for his name. Ask too for your copy of *Livable Rooms*, booklet B-A, of color schemes for home decoration. Address S. Karpen & Bros., 801-811 South Wabash Avenue, Chicago, or 37th Street and Broadway, New York.

FREE WRITE FOR NEW BOOKLET B-A OF COLOR SUGGESTIONS ON HOME DECORATION

Karpen

FURNITURE

UPHOLSTERED, HANDWOVEN FIBER AND DECORATED FURNITURE: DAVENPORT BEDS: WINDSOR CHAIRS -



Matchless Beauty, Value, Comfort in this new sleep outfit

To pride in the beauty of your bedroom, you can add the luxury of sound, refreshing sleep when you combine the charm of the new *Graceline* Beds with the lasting comfort of the *Ace* spring and the *Beautyrest* mattress.

You cannot buy at any price a complete outfit—bed, mattress and spring—that will give you greater comfort and value than this combination provides. The *Graceline* Berkeley, pictured above, is only one of 28 artistic new beds from which you can choose. Their lasting beauty is insured by sturdy construction

and enduring finishes, in attractive new colors as well as reproductions of fine cabinet woods. The *Berkeley* is an exceptional value at \$24.50. The other *Graceline* beds, priced \$12.50 to \$57.50.

You will gain renewed energy from the deep, unbroken rest the *Beautyrest* super-mattress provides. Between two deep cushions of new felted cotton, more than 625 small resilient coils, each enclosed in a separate fabric pocket, yield buoyant support to every curve of the body. Its price—only \$39.50—represents a striking advance in mattress value.

Already famous as the finest open-box spring built, The Simmons *Ace* completes and increases your matchless comfort. Its 99 deep, resilient spirals, cross-tied top and center with 302 small elastic springs flexibly shape to every position of your body. At \$19.75 the *Ace* is the biggest spring value on the market.

Ask your merchant to show you this wonderful sleep combination. Compare it, article for article, with others selling at even higher prices. Then give your bedroom its charm and enjoy the lifetime of luxurious rest it insures.

Freight rates make prices slightly higher in Rocky Mountain district and on the Pacific Coast

THE SIMMONS COMPANY: NEW YORK · CHICAGO · ATLANTA · SAN FRANCISCO

SIMMONS
Beds · Mattresses · Springs · Built for Sleep
 and BEDROOM FURNITURE



Remember:
 One-third of your
 life is spent in bed



The Ensemble of the House Beautiful

Is a matter of the first importance. Even though each individual piece may be charming in itself, if they do not harmonize with each other in color, line and feeling, the effect of the whole will be disappointing.

THE McGibbon department of Interior Decoration was organized to help you in the important task of creating a real home beautiful. Our experts will be glad to assist you with any problem — from suggesting an interesting group for a corner of your living room to redecorating your entire house or apartment.

EVERYTHING to complete the ensemble is here — assembled suites and handsome occasional pieces, fabrics of exquisite richness, lace draperies of delicate elegance — even to bed and table linen of corresponding fineness and distinction. And all priced with the moderation which has made McGibbon famous for more than half a century.

LINENS / FINE FURNITURE / LACE CURTAINS
BEDS AND BEDDING / INTERIOR DECORATIONS

McGibbon

3 West 37th Street ~ New York
NEAR FIFTH AVENUE



True reproductions of Colonial and Early American Furniture Unfinished or Decorated to Order



The above reproductions (Solid Maple) made to order
for any size room

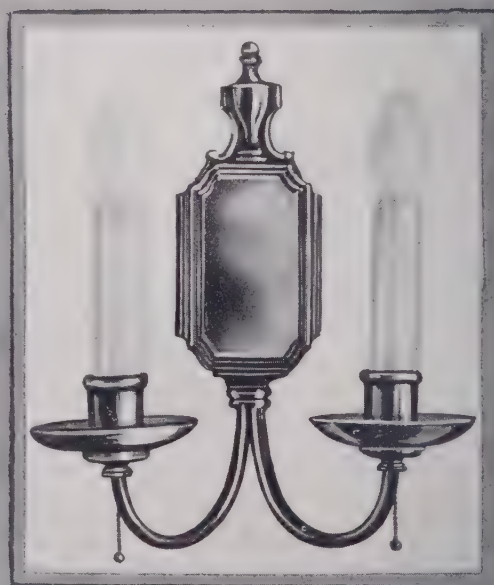
We Specialize in Antique Finishes
Antique, or Amber Maple, Mahogany, American Walnut,
Staining, Painting and Decorating

Work all done in our own studio and personal supervision given each order
Beautiful Catalogue Showing 23 Furnished Rooms 25c

Artcraft
203 Lexington Ave.
Between 32nd and 33rd Sts.



Furniture Co.
New York City
Caledonia 3144



REPRODUCTION OF A GEORGIAN CANDLE SCONCE

CASSIDY COMPANY

INCORPORATED

Designers and Manufacturers of Lighting Fixtures
Since 1867

101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY



At Left—Lavehr Kerman Rug. Size 24 x 13 feet, furnished by Kent-Costikyan for Living Room of Exclusive City Home.

Below—Light Ground Chinese Rug. Size 15 x 11 feet, furnished by Kent-Costikyan for Sun Porch of Prominent Southern Home. (Courtesy of Miss Swift, Inc.)

“Oriental Rugs That Fit the Decorative Requirements of Their Rooms”

THE rugs shown in the above two photographs are of entirely different character and were carefully selected in each case to fit their surroundings perfectly in size, color harmony, texture and design. The rug for the Living Room lends an atmosphere of warmth and dignity. Simplicity and light, airy cheerfulness was required for the Sun Porch and the rug furnished met this requirement ideally.

During our long experience of almost forty years, we have furnished the most prominent homes in every city with hand woven floor coverings, largely in co-operation with the most artistic men and women in the architectural and decorative professions, and this experience qualifies us as no other firm, to meet the most exacting requirements of service, and to find most expeditiously the rugs or carpets appropriate in design, color, price and quality to any particular decorative scheme submitted.

Because of the great variety in qualities in a stock of Oriental rugs, it is very difficult for home furnishers to make reliable price comparisons. Their best safeguard is a guarantee from a long established house, which we give on all merchandise sold, that sound value is represented in any rug bought from this firm, and that should any defect in quality, due to material or workmanship in the rug ever develop, we will exchange at full value such pieces.



Those contemplating the furnishing of their homes with floor coverings will find the following literature, which will be sent upon request without obligation, very helpful.

1. Our booklet “S” describing our different departments and types of floor coverings suitable for different rooms.
2. Our stock list “T” of 1000 Orientals conveniently arranged according to size.
3. Our form “W” giving specifications necessary for the furnishing of rugs, regarding the size of the room, style and color scheme, wall covering and drapery, furniture, woodwork, etc., together with a convenient form for the drawing of floor plans.
4. Color chart “M” of plain fabrics and our COLONIAL ORIENTAL rag carpet.

KENT-COSTIKYAN

FOUNDED 1886

485 FIFTH AVENUE—SIXTH FLOOR
NEW YORK

Opposite Public Library

IMPORTERS OF ORIENTAL RUGS SINCE 1886

Seamless Carpets In Solid Colors.

Rugs Woven to Order In Orient.

NO CONNECTION WITH ANY OTHER FIRM—NOTE OUR FIRST NAME





A Toile de Jouy, reproducing a wall covering from a famous old French château. In blue on gray, or mulberry on gray, also in shades of sepia and in shades of gray.

Why it pays to ask for Lloyd Wallpapers

YOUR WALLS — how carefully they should be papered! A mistake in the selection of a wallpaper is increasingly disappointing in results the longer one has to live with it.

That is why, when choosing wallpaper, it will pay you to ask for Lloyd's.

Lloyd's imported wallpapers have freshness and charm and originality. Always the newest and most authentic patterns are to be had. Moreover, it is easy to find just what you want because there are so many patterns to choose from.

Ask your decorator or dealer

to show you Lloyd wallpapers. Good dealers everywhere carry Lloyd products, or can promptly secure them. If no dealer is at hand, write direct to us for samples.

W.H.S. *Lloyd* CO.

Importers of Good Wallpapers for over 40 Years

NEW YORK: 105 W. 40th Street

CHICAGO: 434 S. Wabash Avenue

NEWARK, N. J.: 4 Walnut Street

We maintain an experienced advisory staff, whose services are free to all our customers. Write us for advice on any feature of wall decoration, or call if convenient at one of our showrooms to inspect our papers and consult with us.

FILET TIRÉ LINENS *for the* HOME



Convenient for the Guest Room or appropriate gift for the traveler, this set of useful bags — letters in white Filet Tiré drawn in colored linen; Rose, Blue, Yellow, Green, Lavender or Gold. Set complete — \$12.50, or may be ordered separately.



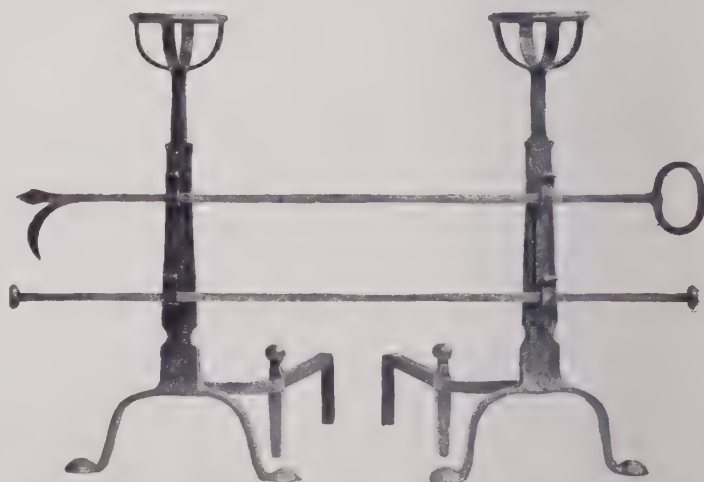
Small boudoir pillow 11" x 15" of softest down, silk covered in pink or blue with gossamer fine pillow-case with open hand-hemstitched ends — all for \$5.

To complete the color scheme of the correct bathroom we offer to the artistic home-maker, guest (15" x 24") or face (18" x 27") towels of colored woven huck (not dyed) with a single Filet Tiré initial drawn in — \$2.35 and \$2.75 each.

THE PORTO
805 Madison Avenue



RICO STORE
New York City



This copy of an old English pattern, 25 inches high, finished in beautiful grey iron, costs \$36

Andirons have a position of prominence, and an association of sentiment which justify care in selection; and they have a durability that justifies more than a casual investment. We make fireplace furnishings in all metals, in finest quality and design; and at prices from \$3.00 up.

Catalogs A showing andirons, S showing spark screens, also M showing wood mantels will be forwarded.

EDWIN A. JACKSON & BRO., Inc.
47 Beekman Street, New York
Also Lexington Ave. cor. 65 Street, New York

Grand Rapids Furniture



"The Sackville"

The all walnut suite pictured, with twisted supports and panelings of superb figure, is a design adapted from 17th century English sources, and is typical of the distinguished character of Grand Rapids Chair Company productions.

Dinner Guests Are Coming

Once more you inspect the dining room . . . Everything must be right . . . How distinguished the furniture looks . . . How much it will help tonight to make the dinner a success

CENTER of hospitality is the dining room. Much depends on the furnishings, in making a right impression.

What safer guide than the productions of the Grand Rapids Chair Company, a famous shop which for over fifty years has been making beautiful dining room furniture for the homes of America.

Here at your service are artists and designers schooled in the historic periods and gifted with originality. Here are skilled craftsmen bred to the trade, unhurried, working with rare woods of imperishable beauty gathered from the far corners of the world.

Proud always will you be of your Grand Rapids Chair Company dining suite. Time will mellow its beauty and emphasize its sound workmanship. Remember, first cost is not a measure of value, but the length of satisfactory service your furniture gives.

At a dependable furniture store in your city you will find a display of our products, or write and we will send you the name of our nearest representative.

GRAND RAPIDS CHAIR COMPANY

Furniture for the Dining Room, Living Room and Hall

GRAND RAPIDS

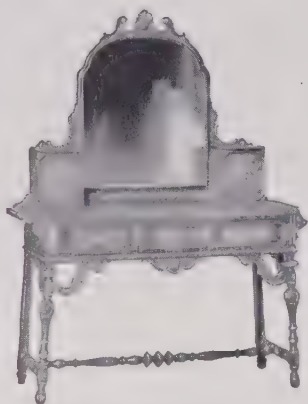
Established 1872

MICHIGAN

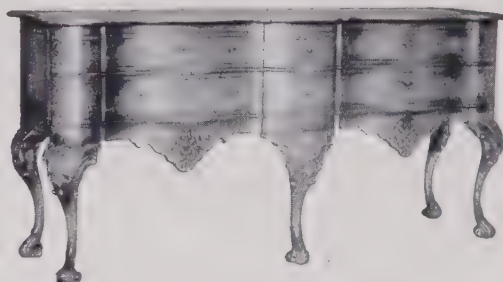


This mark of identification is on all our furniture. Ask the salesman to point it out. It stands for a fifty year old ideal of Quality.

Grand Rapids Furniture



Spanish motives carefully embodied for present day usage.



An unusually exquisite early American style, typical of Berkey & Gay thoroughness in design and quality in workmanship.



The grace and simplicity of true art combined with exquisite workmanship.



A Berkey & Gay colonial style, reminiscent of the days of the minute-men and red-coats.

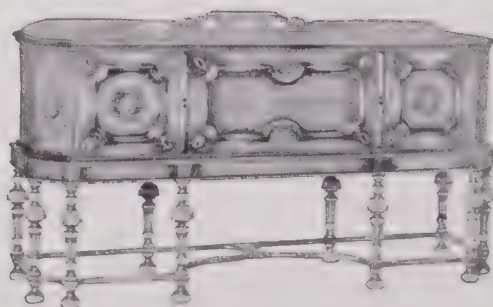
PERHAPS you are not aware that Berkey & Gay furniture is now well within reach of practically every income. Greater production and advanced shop methods have enabled this distinguished House to present the finest selection of furniture in its history at the lowest prices. Bedroom and Diningroom suites now range all the way from \$300 to \$6000. The individual pieces illustrated on this page do little more than suggest the wide variety of styles available thru your local Berkey & Gay dealer. Every important period in furniture history has its modern prototype among Berkey & Gay styles. In charm and authenticity of design, in the beauty and variety of woods used, in finish, craftsmanship and durability, Berkey & Gay furniture has enjoyed unchallenged leadership for more than 60 years.



The glory of the Italian Renaissance craftsmen is perpetuated in this Berkey & Gay creation.



A sturdy old English style beautifully characterized.



The skill of ancient Italian craftsmen perpetuated for modern homes.



A Colonial style with the charm and remembrance of the former days.

THIS SHOP MARK IS
INSET IN EVERY BERKEY
& GAY PRODUCTION



IT IS THE CUSTOMERS
PROTECTION WHEN BUYING
AND HIS PRIDE EVER AFTER

BERKEY & GAY FURNITURE CO.

GRAND RAPIDS, MICHIGAN

Wholesale Showroom: 115 West 40th Street, New York City

Grand Rapids Furniture



CENTURY

In CENTURY pieces one sees modernized and glorified the best left to posterity by the "Golden Age of Furniture" of the Eighteenth Century. In your home CENTURY furniture becomes outstandingly beautiful specimens of faultless designing, construction and workmanship — unquestionably faithful, authentic to the most minute detail, endowed with a purity of line and proportion that embraces in its scope an unparalleled selection of the world's most desirable woods and materials to the finest abilities of Grand Rapids' most skillful woodworkers.

You will be charmed with the delightful array of tables, chairs, stools, window seats, deep luxurious overstuffed pieces and splendid living room, dining room and library suites — each an impeccable study in all of its essentials — each worthy of America's finest homes.

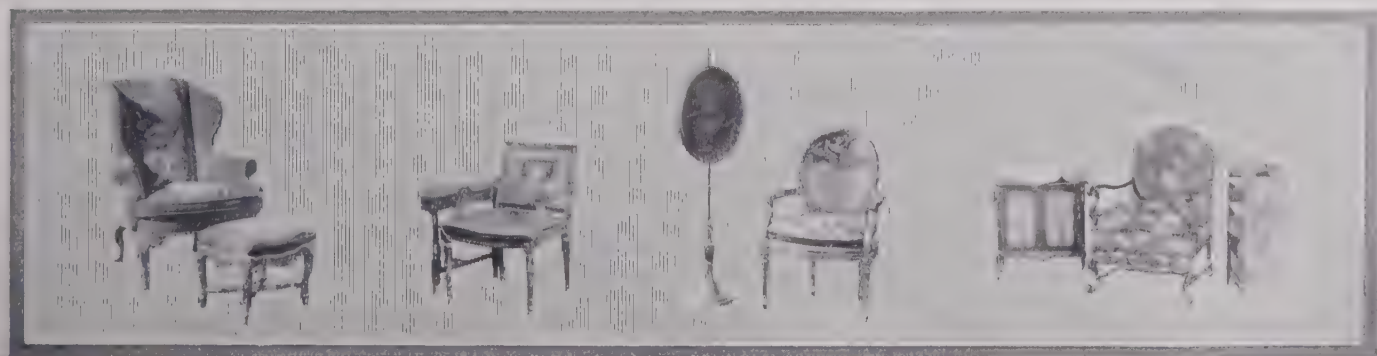
The suite shown above is an Eighteenth Century Spanish, while the pieces below have been selected at random from the quietly resplendent productions.

Ask your dealer to show you his CENTURY pieces.

A brochure covering sketchily the outlines of the more prominent furniture periods and styles will be sent upon your request. It is in fact a text book at once interesting and stimulating. It is fully illustrated. Your copy awaits.

CENTURY FURNITURE CO.

GRAND RAPIDS MICH.



Grand Rapids Furniture



You can be sure of getting a genuine Kindel-Foote-Reynolds bed by looking for this trademark, which appears on every one.

At the left, a simple, charming room with our "Jenny Lind" spool turned beds.

Below, the "Allison," a stately bed with richly reeded posts, helps make an inviting bedroom.



You'll want at least

one Colonial bedroom—

with the famous Kindel-Foote-Reynolds beds

FOR variety, plan at least one bedroom of old fashioned charm. Choose Colonial pieces which strike your fancy, for the tendency today is away from furnishing bedrooms strictly in suite. In fact, decorative authorities recommend unmatched furnishings to gain originality. You'll be astonished how inexpensively you can furnish a room which will be admired by all your friends.

Kindel-Foote-Reynolds beds offer you wide choice. Some are reproductions of prized heirlooms, others are adaptations of fine old Colonial beds, including cottage, poster, spindle, Windsor and canopy designs. They are the product of skilled Grand Rapids artisans in America's largest wood bed factory, where Specialization results in unequalled values.

At most furniture stores you will find a display of Kindel-Foote-Reynolds beds. Write us and we will tell you the nearest place they may be seen. If you are looking for a particular style of bed, photographs will be sent without cost.

FOOTE-REYNOLDS COMPANY

Grand Rapids, Michigan

Charles J. Kindel, President

"America's Largest Wood Bed Factory"

Kindel Foote-Reynolds Beds



"Lynde" — Smart Windsor twin beds with quaint arches and low posts.



"Quincy" — An old fashioned bed with lovely curly maple panels.



"Shelburne" — A sturdy pair of posters from old New England.

Grand Rapids Furniture

For those who love the beautiful

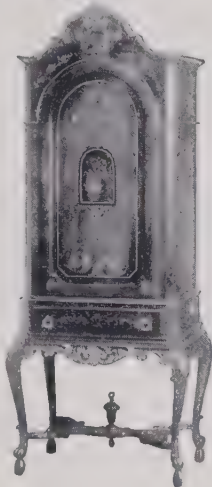
Furniture Studios offers fine furniture for the parlor, living room and hall, conceived by nationally known designers, built by skilled Grand Rapids' craftsmen, and finished and decorated by America's foremost artists.



Number 637 Radio Cabinet (closed). Made in walnut, beautifully decorated, and adjustable to any instrument.



Number 637 Radio Cabinet (open). Showing instrument installed. Lower compartment is equipped with horn.



Number 680 cabinet of fine walnut. Decorated Georgian finish.



Number 674 secretary in walnut. Georgian finish decorated.



Number 1660 Davenport. Upholstered in old rose mohair with cushions in Italian figured silk velvet, in old rose, tan and blue. The solid walnut frame is magnificently carved by hand.

These and many other beautiful creations may be seen on the display floors of America's leading retailers of furniture.

Write for a folio of prints, and the name of your nearest dealer.

Show Rooms are maintained at 19 W. 18th Street, New York City, and the 7th floor of the Keeler Building, Grand Rapids, Michigan. A letter from your dealer will admit you.

FURNITURE STUDIOS INC.
Grand Rapids, Michigan

"Kings and Queens can buy no better"

Grand Rapids Furniture



JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN

Grand Rapids Furniture

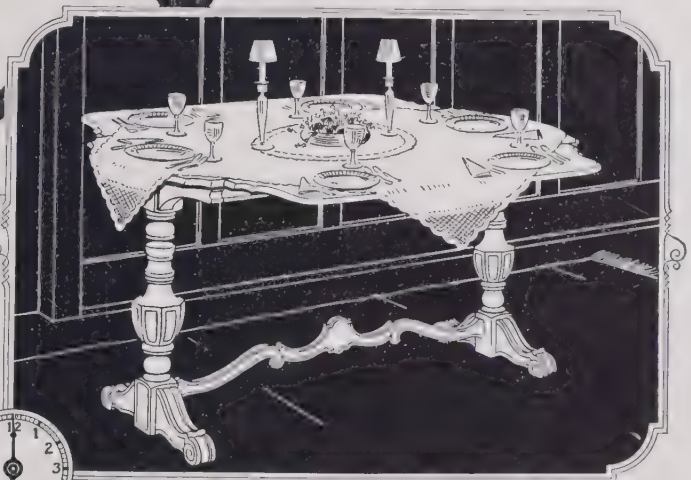
Imperial Tablet two

Library and Dining

Trademark Registered



Pattern No. 1029



2 o'clock or
6 o'clock—

It's the Table of the Hour

APARTMENT space is precious. Every detail of furnishings must be carefully planned in the modern apartment or small home.

Imperial "Tabletwo" solves one of these problems.

Day time—and it's a handsome living room table. Meal time—and it instantly becomes a roomy dining table by raising the hinged leaves concealed beneath the top. Thus a separate dining table is unnecessary.

Excelling all in its simplicity, with its one piece undivided top and no leaves to lift in or out, "Tabletwo" will also replace the old type library table in larger homes.

Imperial "Tabletwo", made by skilled craftsmen, is now available at your favorite furniture store in a series of handsome designs moderately priced.

Fully
covered
by
patents



"Heirlooms of Tomorrow" is our famous book on the decorative use of tables in the home. Write Dept. S for your copy.

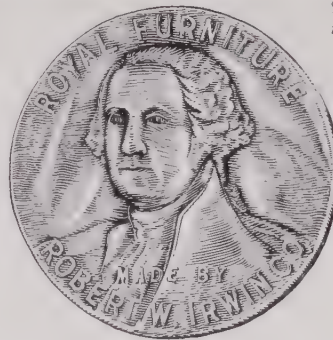
IMPERIAL FURNITURE COMPANY

"World's Greatest
Table Factory"



GRAND RAPIDS,
MICHIGAN

Grand Rapids Furniture



*This emblem is inset
upon every genuine
Royal production*

*R*oyal Furniture is made by a group of noted designers and craftsmen whose creative ability has risen far above the contemporary through complete freedom from conventional limitations and the obligation to produce in quantity.

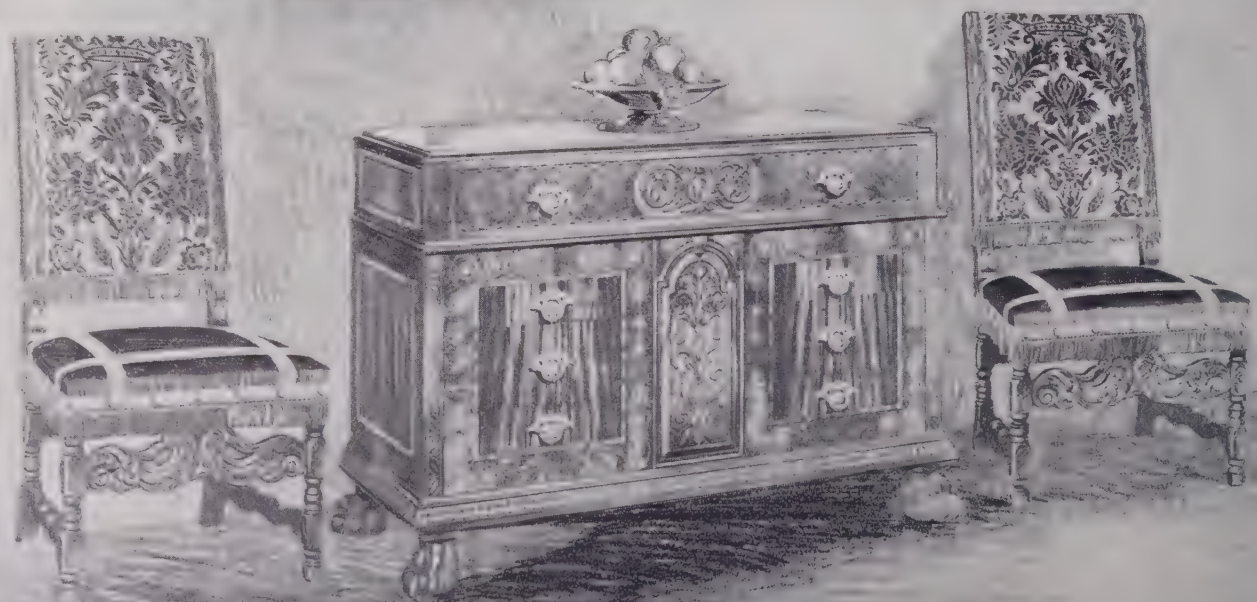
Under circumstances so favorable to intelligent artistry, Royal productions are created as separate works of art — each as individual and distinctive as different paintings from the hand of the same old master.

This rare and exceptional furniture is on display at the better stores. The name of a dealer near you will gladly be sent upon request.

Royal
FURNITURE

Made by

Robert W. Irwin Company

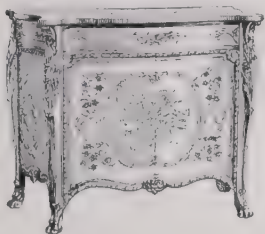


Grand Rapids Furniture

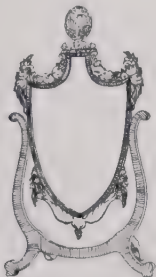
The
CHARACTER
LINES
of GRAND RAPIDS



A quaintly unusual chair of 18th century design. A mellow old maple finish contributes a subtle addition to its air of charming antiquity.



An exact reproduction of an exquisite marqueterie commode by Heppelwhite reflecting the highpoint of his work after French inspiration.

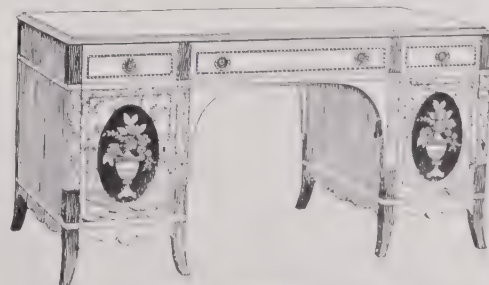


This dainty, jewel-like mirror was inspired by a fine old original in the South Kensington museum. The decoration is in the manner of Angelica Kaufman who painted many fine pieces for Sheraton.



Dining-Room, Bed-Room, Living-Room, Library and Hall Furniture

FURNITURE of authentic character and distinguished beauty—originated and built for those people who instinctively demand the finest expression of the designer's and craftsman's art.



This beautiful marqueterie desk might well strike a keynote in furnishing a large room. A truly magnificent specimen of the finest traditions of furniture craftsmanship.

JOHNSON FURNITURE COMPANY
JOHNSON-HANDLEY-JOHNSON CO.
GRAND RAPIDS, MICHIGAN



Grand Rapids Furniture



On every
Mueller pro-
duction you
will find this
name plate.



Particularly in the Living Room—

The Choice of Furniture Is All Important



YOUR living room especially you will want richly furnished, for it is the one room all guests see. Most conspicuous of all is the upholstered furniture, and careful selection of smart designs will help you create the impression so much desired. Since the life of upholstery depends on hidden qualities, how can you be sure of a wise choice?

Let the Mueller name plate, a symbol of the best in materials and workmanship, guide you. For 36 years Mueller craftsmen have been making living room furniture of unvarying high quality, recommended by the reliable furniture stores of America.

Mueller designs range through the various historic periods of style, and include reproductions of old masterpieces. Mueller frames of selected woods are fine examples of hand carving. Coverings include exclusive importations of rare beauty from famous foreign looms. Mueller upholstery is without exception hair filled, with the finest springs and painstaking hand methods. The cushioning is luxurious.

Our dealer in your city will welcome an opportunity to show you his Mueller displays. Write us for his name. Feel free to consult without charge our designers for aid in furnishing problems. Photographic prints of particular styles desired will be sent without charge.

MUELLER FURNITURE CO.
GRAND RAPIDS, MICHIGAN

MUELLER
Living Room Furniture



Grand Rapids Furniture



This Striking Louis XVI Suite is finished in French shaded walnut and has beautifully painted floral decorations and painted stripes.

Sligh creations for the bedroom are the product of an institution imbued with 45 years of tradition in the art of fine furniture making.

Recognized as the world's largest exclusive manufacturer of bedroom furniture, Sligh offers a unique opportunity for the expression of widely different individual taste in a range of designs of rare beauty, real distinction and exceptional value.

Your dealer can show you Sligh productions delightfully appropriate for your home — be it small or elaborate.

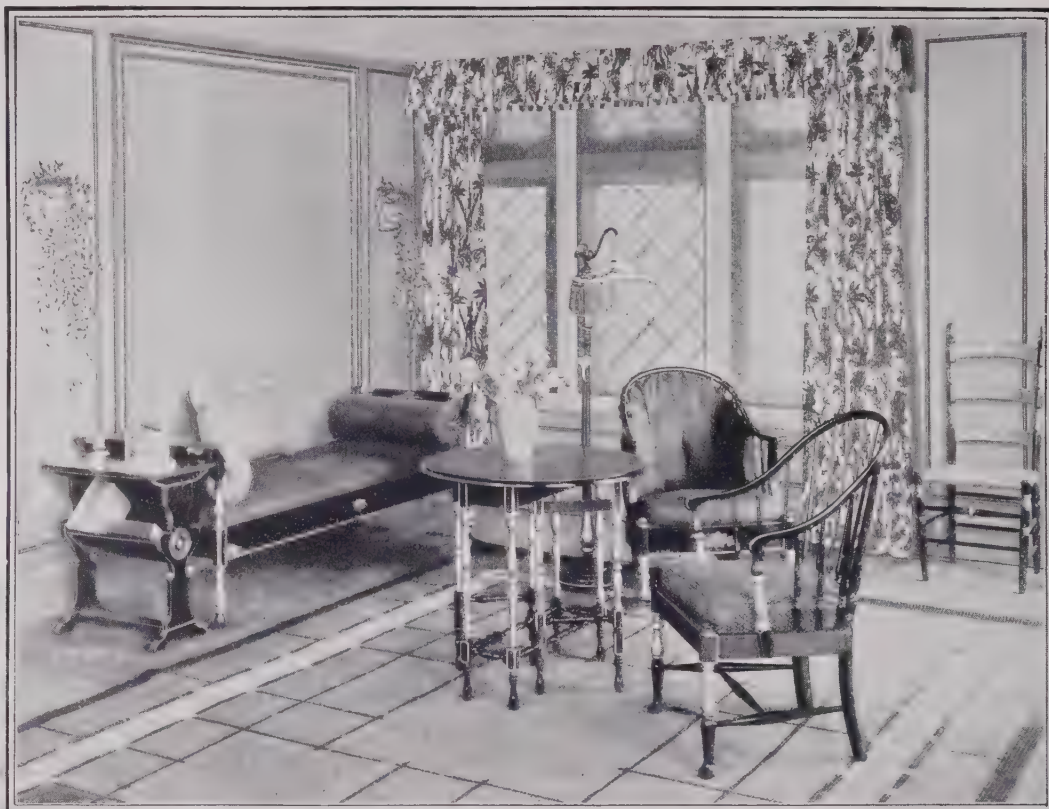
SLIGH FURNITURE COMPANY, GRAND RAPIDS, MICH.

SLIGH

Everything for the Bedroom



Grand Rapids Furniture



When the decorative drop leaf is raised, this delightful desk has a surprisingly large writing surface, yet it fits compactly against the wall when not in use.



A lovely butterfly table, beautifully decorated. One of a wide variety of similar pieces which are both charming and useful anywhere in the home.

Stickley Brothers Sunroom Furniture is full of cheer. It greets you, welcomes you and helps you to begin the day with a light heart. Its restful color blendings are redolent of the great outdoors, of the delicate tints of spring, of the June sky and of the autumn leaf. It is sunny; it is airy; you long for it when you are away.

All furniture made by Stickley Brothers adheres to the traditions of Grand Rapids quality. It is the product of accomplished artists and skilled craftsmen, who build into it an atmosphere of comfort often absent in furniture of the lighter makes.

Besides its beauty, Stickley Brothers Furniture has the strength and endurance that characterized the work of the early English masters. It is perfect in service and charm. You can live on a friendly basis with Stickley Brothers Furniture.

Stickley Bros. Company
Grand Rapids, Mich.



A gayly colored fernery, with its pleasant accompaniment of cool growing things creates a welcome note of brightness and good cheer in your home.



This quaint rocker has the simple dignity and sincere charm of the furniture our Colonial ancestors loved so well. The lamp is gracefully turned and beautifully proportioned.

Grand Rapids Furniture

WIDDICOMB

BEDROOM FURNITURE



Picture this in your guest room
or your own sleeping chamber

THIS is a dainty French style suite, with delicate curves and lovely woods arranged in panels of appealing beauty. What pride it holds for the possessor — what pleasant memories it will leave with guests!

Widdicomb furniture is for homes which appreciate fine things. Measured in terms of lifetime service, it is the most economical to buy.

Widdicomb workmanship is as fine, through

and through, as you would naturally expect. Its seasoned craftsmen are accustomed by life-long habit to do things with surpassing skill and deliberate thoroughness.

The character of Widdicomb furniture naturally attracts the type of representative careful to build a reputation for quality merchandise. You can see an interesting Widdicomb display at his store in your city. Let us send you his name.

Established
1865

The Widdicomb
Furniture Co.
TRADE MARK REGISTERED IN U. S. PATENT OFFICE

Grand Rapids
Michigan



KIRMAN REPRODUCTION

BENGAL-ORIENTAL RUGS

Possess Beauty and Quality—
and One Thing More—
Character

CHARACTER—individuality—personality—call it what you will—is an attribute essential to good furnishing. A rug should be something more than a floor covering—it is the foundation—the background of your home decorations.

BENGAL-ORIENTAL rugs are never commonplace—never monotonous; reproduced from the finest types of Oriental rugs there are colorings and designs in variety enough to harmonize with any plan of furnishing.

Not only does the Bengal-Oriental rug embody the characteristics pleasing to the eye, but the fabric is sturdy and dependable—woven, even in the largest sizes, entirely in one piece of Oriental wool.

*Price for 9x12 size does not exceed \$175
in any part of the United States.*

JAMES M. SHOEMAKER CO., INC.

119 WEST 40TH STREET, NEW YORK

A Consulting Decorative Service Without Charge. Mail the coupon with full details and we will send you color plates and information as to sizes and prices.

Please send me color plates of rugs for

- ☐ Living room, size ☐ Dining room, size
☐ Bed room, size ☐ Hall, size

Also send me "Backgrounds of Oriental Beauty" by Alice Van Leer Carrick.

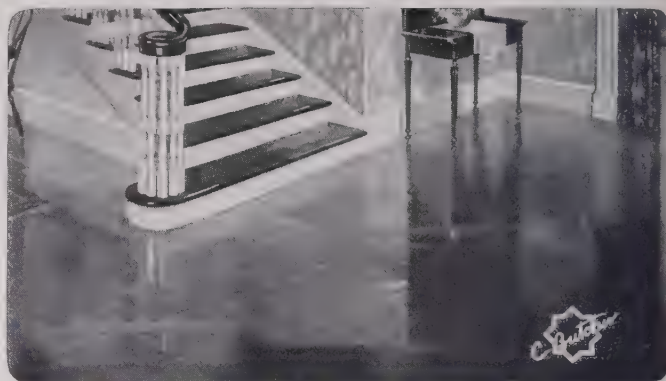
Name

Street

City State

My dealer's name is

*Mail this coupon to Consulting Decorative Department
THE HOUSE OF SHOEMAKER, 119 W. 40th St., New York*



A Simple Recipe for Beautiful Floors and Woodwork

FOR three generations the floors, furniture, woodwork and linoleum of America's fine homes have been made beautiful by the use of Butcher's Boston Polish, a hard wax finish, in paste and liquid form. Use Butcher's Paste for the original coat and Butcher's Liquid to keep the original coat in perfect condition. Write for new booklet.

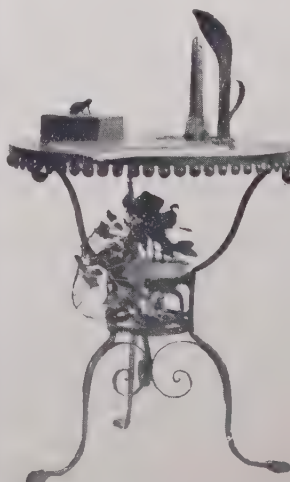
THE BUTCHER POLISH COMPANY
245F State St., Boston, Mass.

BUTCHER'S
BOSTON POLISH
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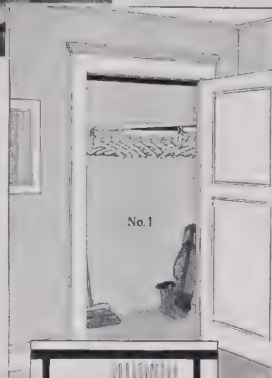
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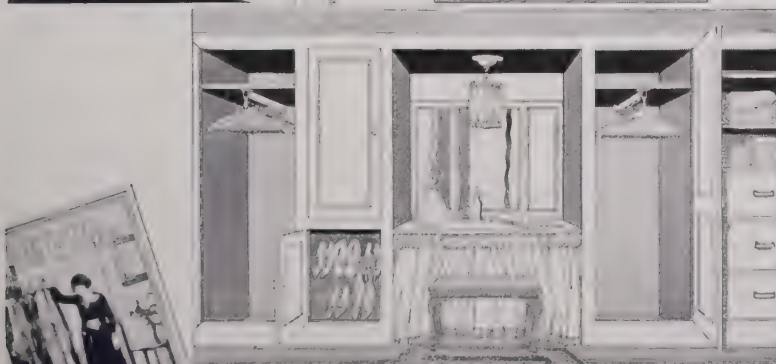
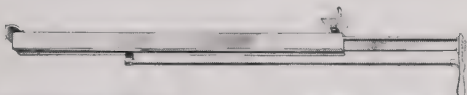


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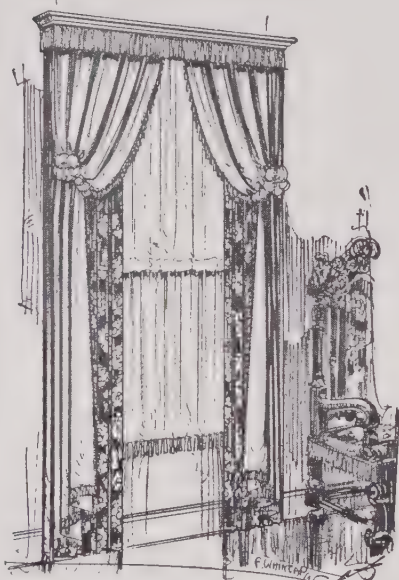
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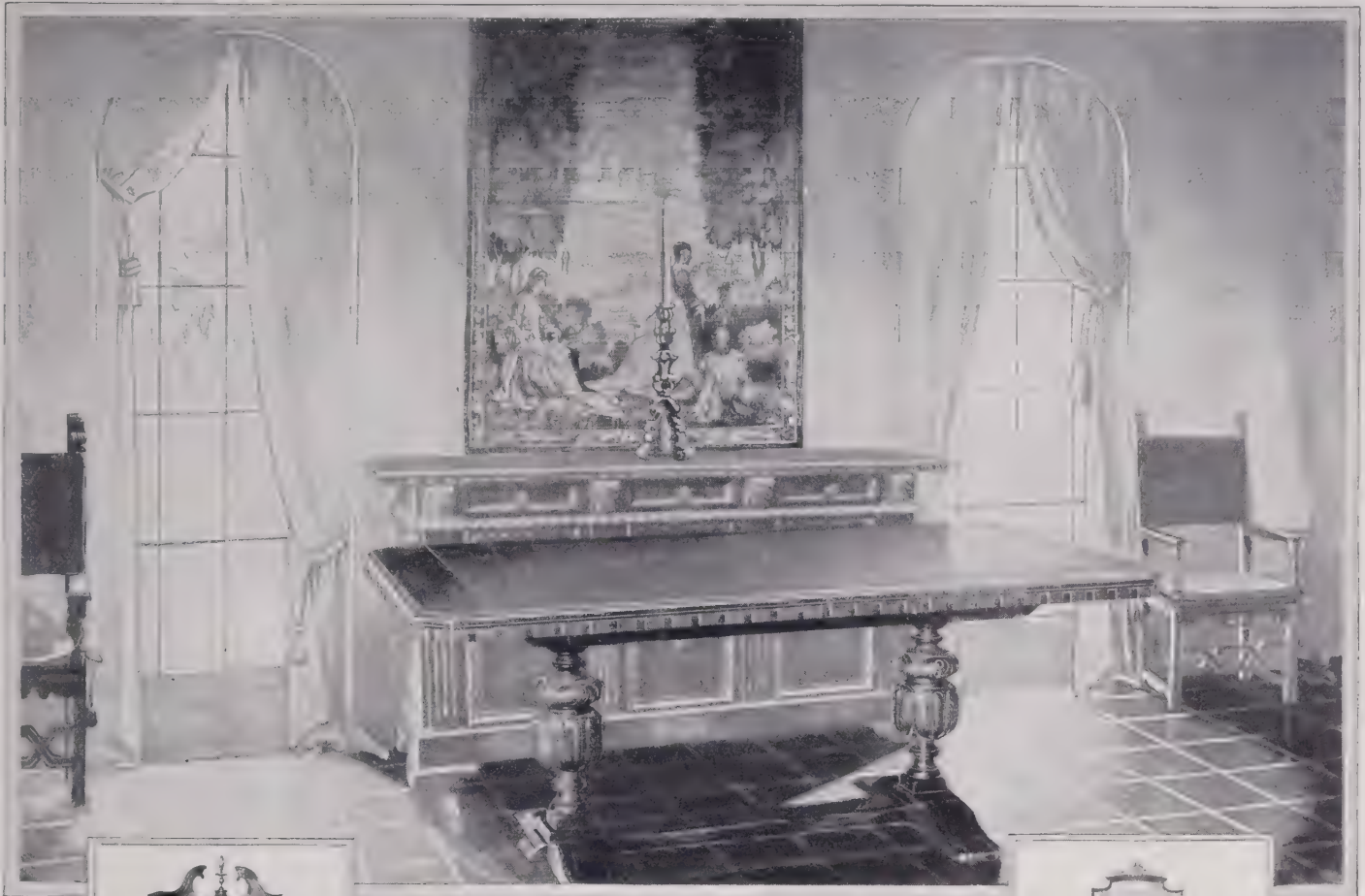
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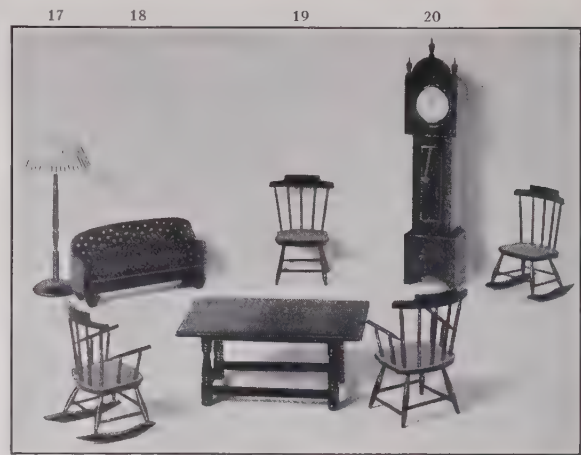
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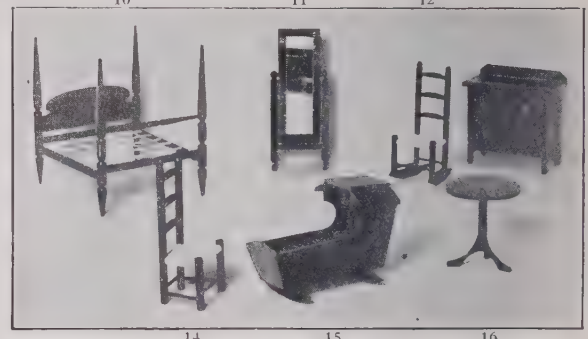
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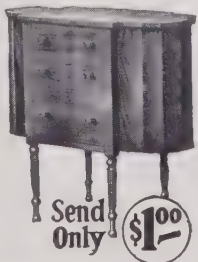
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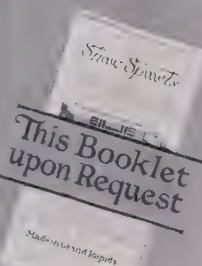
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THE HOUSE BEAUTIFUL GARDENING ANNUAL FOR 1927

To be published Spring of 1927 — See opposite page



The House Beautiful Building Annual For 1926

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AND GAS-PIPING.

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OTHER CONSIDERATIONS

APPENDIX

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See Opposite Page

Things To Do Especially for Girls

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When all the members meet on Saturday the secretary should call the roll, and then the hike may start.

The length of the hike should depend upon the ability of the members. A four-mile hike for an all-day trip and a two-mile hike for a half-day trip should be the limit at the start. After several weeks the distance can be increased if the members wish. A hiking club in the Catskill Mountains with members as young as nine and ten years often traveled as much as fifteen miles over mountain trails on a Saturday, but the director of this club was an experienced hiker and was very careful of the younger members. New Clubs should never attempt more than five miles unless the members are Boy Scouts or Girl Scouts who are used to longer trips. The destination should always be some spot where lunch can be enjoyed and where there is ample space to play active outdoor games.



Hikers Keep Out

If the members wish, they may each contribute five or ten cents and have the director purchase a book on birds or trees or both. By using such books the members should in time learn to name every bird and tree seen. The club should also get a blank book and gather as many different kinds of leaves as it can; place them between two sheets of paper, under a weight, until they have dried and then paste them in the book with the name of the tree written beneath.



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Things To Do Especially for Boys

Know How to Tackle.—The next time you see a football game pick out some man whom you know to be a good player and watch him. See how he tackles. Why does he invariably stop the man he tackles and often carry him back, while some team mate perhaps allows his man to get away or at best is dragged two or three yards before the runner falls? The one uses his fight and strength intelligently; the other does not. There are

The front
tackle



rules for good tackling just as there are rules for anything worth doing well:

First, the good tackler always goes low. Have you watched the man carrying the ball slip past, warding off the tackler by the stiff arm? This happens mostly with a high tackler. The weakest point in a football runner is about his knees; never higher.

Second, the good tackler always grabs both legs of the runner and tries to pinch them together like a vise. No matter what happens he hangs on.

Third, the good tackler always has a spring in his legs that shoots his body forward like a shot out of a gun as he dives for his man. This makes him carry the runner back toward his own goal instead of himself being pushed back by the man with the ball.

Fourth, the good tackler gets his body to the legs of the man he tackles with sufficient force to knock him off his feet; arms or hands aren't enough.

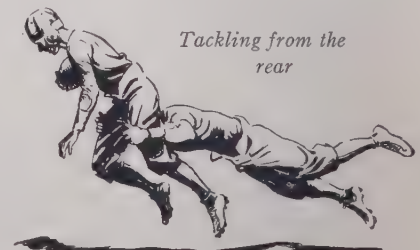
A hard side
tackle



The front tackle is generally used by a man playing in the line or by a back-field man when the carrier of the ball is coming directly toward him. He dives and hits the knees of the runner with the point of his shoulder.

Next to the front tackle, the tackle from the side is used most. To guard against the runner's dodging you or making a quick stop that will allow you to run past him, slow up as you near him and be on the watch

Tackling from the
rear



for a sudden change of direction. In every tackle from the side the head and shoulders should be in front of the runner. Dive across his path, grabbing his legs as you do so.

The tackle from behind requires the most nerve. It can be used only if you are fast enough to overtake an opponent running down the field with the ball. The greatest danger is that you will dive before you are near enough.

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